THE OFFICIAL PUBLICATION OF THE PHOTOPLAYERS CLUB — INC. LOS ANGELES CAL.

Vol. 2. No. 1. LOS ANGELES, CAL., WEDN ESDAY, FEBRUARY 24, 1915. Price 5 Cents

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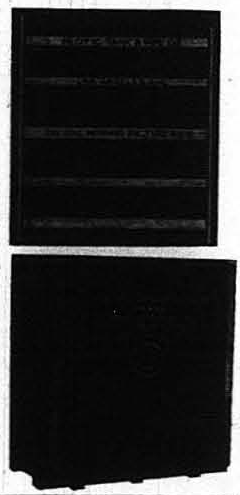
GRACE CUNARD
Winner of the 1915 Chevrolet Car In the Photoplayers Weekly Popularity Contest

THE PHOTOPLAYERS WEEKLY 1915 MODEL

With the next issue The Photoplayers Weekly will don its 1915 dress, and come to you as quite the most a la mode news-magazine of the day.

The editorial policy remains unchanged, but experiment and continued questioning among our patrons, has convinced us that the publication, in magazine form, will be more attractive and more convenient, hence more popular and widely circulated, than the present, newspaper sized edition.

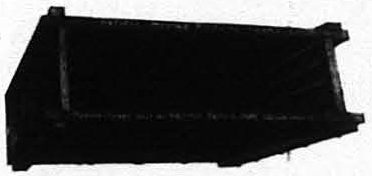
Suggestions and advice are always welcomed by the management, and in this instance we would be more than glad to learn what our readers think of the new departure.



Moving Picture

TANKS and RACKS

Built especially for FILM DEVELOPING. Constructed of Douglas Fir



Pacific Tank & Pipe Co.

400 Equitable Bank Bldg. LOS ANGELES, CAL.

Cafe Bristol

PHOTOPLAYERS' HOME

Wm. Schneider
Proprietor

4th and Spring

WANTED

Young lady Cabaret Entertainers;must have good wardrobe.

See BOB BURNS, Mgr.

Bert Levey Circuit — Republic Theatre, Los Angeles

MILLER'S THEATRE

One Week Beginning Monday

"THE CHILDREN OF THE GHETTO," Israel Zangwill's gripping heart interest story with Wilton Lackaye in the title role.
Added attraction: Eighth episode of "The Exploits of Elaine."

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HOLLYWOOD, CALIFORNIA.

Citizens Savings Bank

Photoplayers, Inc.

Goodfellowship Dinner at the Club

Wednesday, February 24, 1915

ROBERT ROSS, Toastmaster

Make Your Reservations Early

SMOKE

Benson & Hedge's
CIGARETTES
Perfection of Mildness
For Sale at
The GREEN ROOM CAFE

Home of the Movies in Hollywood

Louis Blondeau's
Barber Shop and Cigar Store
Cahuenga and Hollywood Blvd.

A F F I D A V I T

STATE OF CALIFORNIA)
) ss.
COUNTY OF LOS ANGELES)

Oscar Steyn being first duly sworn upon oath, deposes and says:

That he is the Editor and Proprietor of the PHOTOPLAYERS WEEKLY; that said publication conducted the PHOTOPLAYERS WEEKLY POPULARITY CONTEST, which terminated on Saturday, February 13, 1915, and the results of which were announced at Shrine Auditorium on Sunday, February 14, 1915, at 12:05 o'clock A. M.

That the true and correct results of said contest, as disclosed by deponents books of account, were and are as follows:

(1)	Miss Grace Cunard,	2,487,400 votes.
(2)	Mr. Fred Kley,	1,011,900 votes.
(3)	Miss Victoria Forde,	680,200 Votes.
(4)	Miss Irene Hunt,	431,450 votes.
(5)	Miss Ella Hall,	376,300 votes.
(6)	Miss Dorothy Davenport,	357,550 votes.

Dated this 18th day of February, 1915.

Oscar Steyn.

Subscribed and sworn to before me this 18th day of February, 1915.

Arthur J. Bell.
Notary Public of the state of California, in and for the County of Los Angeles.

PUBLIC LIBRARY

Thirteenth, Lucky Day for Grace Cunard

The Winners	Total Vote	The Prize
Grace Cunard	2,487,400	CHEVROLET CAR
Fred Kley	1,011,900	Piano
Victoria Forde	680,200	Gold Watch
Irene Hunt	431,450	Suit Order
Ella Hall	376,300	Suit Order
Dorothy Davenport	357,550	Suit Order

Never again will Grace Cunard regard thirteen as a hoodoo number, for it was on the night of February 13, that she was adjudged winner of the Photoplayer Weekly's Great Popularity Contest, and was informed, over the phone that the coveted 1915 Royal Mail Chevrolet Roadster was hers.

The announcement of contest winners was made at the Photoplayer's Ball, at Shrine Auditorium, but Miss Cunard was so certain that someone else had won, that she didn't have the heart to attend and hear the announcer give the name of the lucky film star.

All through the contest Fred Kley was a close runner up, for highest honors, and Victoria Forde was close enough to be a dark horse.

The votes totalled millions, in fact Los Angeles never saw a contest in which such great interest was taken. It was a battle at fever heat, and the old adage that "all's fair in love and war" nearly resulted in chaos at the finish.

Many of the less fortunate, but still possessed of sufficient votes to be "political" powers, doubtless with the best intentions in the world, tried to make transfers of their votes, and these, had they been allowed, would have turned the dope sheet topsy turvy.

Editor Steyn has been besieged on all sides and in order that no one who took part in the contest or has heard of it, should have any doubts that it was on the square from start to finish, especially the finish, the contest books, votes, etc., were turned over to the attorney of one of the contestants, and his sworn statement, based on his expert examination of the books, is printed in this issue.

In speaking of the tangle which marked the end of the contest, editor Steyn has this to say:

"After a number of contestants and non-contestants have voiced their opinions regarding the result of the voting, I feel that it is my turn.

"There were many who tried to make it unfair, either intentionally, or through ignorance of rules which govered the contest.

"I saw to it that they did not. It was Irene Hunt who advised her attorney to investigate her vote, and I am truly glad that he did, for it is his statement, tabulated in the interests of Miss Hunt, which appears in this issue.

"The fair, and thoughtful reader surely will not condemn the publication for something over which it could have no control until the votes were counted.

"I mean, for instance, the attempt of an erstwhile member of my staff to give a block of 420,000 votes to one contestant. Another accepted a transfer of 150,000 votes.

"Now, both parties in these transactions knew that they were illegal, and their common sense should have told them that on the finale count, these "errors" would be dectected and the votes rejected.

"The personal investigation of Miss Hunt and her attorney, and their O. K. that the contest was fairly decided, and the statement of Fred Kley, who finished second, that even he was approached on the outside in an attempt to secure a block of votes for another contestant, should be enough to convince the veriest skeptic that The Photoplayers Weekly has been grossly maligned, but supplementary testimony of the greatest value came to hand from an unexpected source.

"The Los Angeles Examiner, getting wind, on the night of the ball, that 'something was up', put a special man on the case, and the story he wrote, and which was printed on the front page of the Examiner of February 15, is hereby reprinted:

"When the festivities at the Photoplayers' annual ball were stopped at the mystic hour of midnight Saturday for the purpose of announcing that Miss Grace Cunard, one of the many stars present, had won the first prize in the popularity contest—a $1200 automobile—something else started.

"Very few of the several thousand merrymakers had any inkling of it, but for real excitement and tense situations it had the most thrilling reel play beaten a city block.

"Miss Irene Hunt, author movie star, started it. Miss "Vicky" Forde helped it along. Fred Kley, manager of the Jesse L. Lasky players, gave it a vigorous push.

"Before the crank turns on the big thriller, persue the following "story":

"Kley, Miss Hunt and Miss Forde, besides Miss Cunard, were competitors in the popularity contest, and each alleges that at the eleventh hour one Bert Steinberger whispered to each one that he or she was just so far from first place, that so many votes (at so much each) would win the automobile; that if they would hand him that much money the machine would be hers, or his, and that if he, Steinberger, had figured wrong, the money would be returned.

"When Miss Cunard was announced winner, Mr. Steinberger was not in sight (with the money returnable), hence this story.

The Senario

"MIDNIGHT: Exit Miss Irene Hunt from the gay and festive scene, accompanied by a few determined retainers. Miss Hunt has been starring in some newspaper photoplays as a girl reporter. She knew just what to do in her new role of "The Girl Nemesis."

"HOUR LATER: "Girl Nemesis" and retinue are discovered at door of room in Broadway hotel. She raps. No answer. A dog barks. Sounds of scuffling and barks subdued. The girl sleuth deducts that someone is in the room besides the canine. The intrepid heroine and her retainers spend the night beside the door.

First Flush of Dawn

"DAYBREAK—Hurried dash for Judge Summerfield's house. The reporteress-detective returns accompanied by an attorney who has a warrant and a badge. This time the summons to open the door is answered. Bert Steinberger, who for the purpose of keeping the record straight must be considered as the villain, emerges.

"What's it all about? Just this:

"The contest was to have ended February 13.

Question of Time

"There was a question as to whether February 13 ended at 6 p. m. or midnight. Steinberger ruled in favor of 6 p. m. Miss Forde was leading the contest at that hour but to clinch first place she deposited $216 with Steinberger.

"She says he told her she was the winner. Miss Hunt was fourth. She gave Steinberger $125 for subscriptions and advertisements and says he told her that would put her in the lead. Mr. Kley, who was in the offing, about that time turned in a wad of votes he had been holding out and $200 in cash. He says Steinberger told him that would win the auto for him.

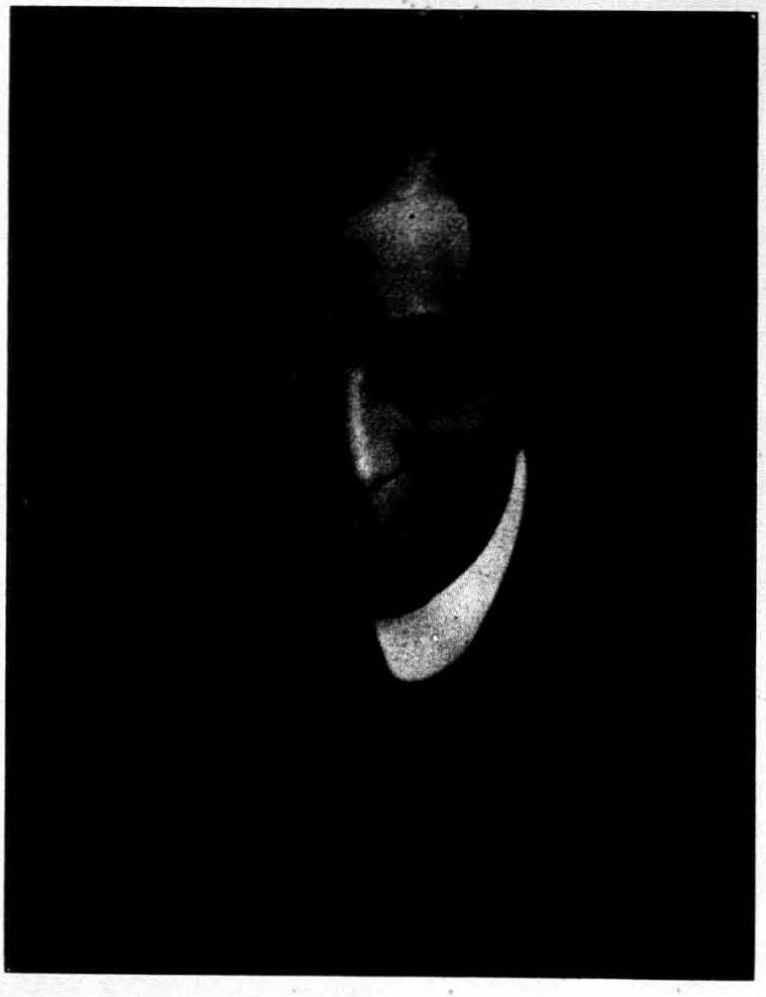
"Meantime Miss Cunard has asked Oscar Steyn, the owner of the magazine, what time the contest closed. He told her, midnight. (Much activity on the part of Miss Cunard and a dozen supporters.) At 10:30 Miss Cunard appeared at the Shrine auditorium and turned over $500 to Steyn.

Hence the Answer

"Hence the reason why Miss Forde and Hunt and Mr Kley registered surprise when the announcement was made that Miss Cunard, who had been fourth at 6 o'clock, was the winner.

"To skip several reels, it may be related that the warrant issued by Judge Summerfield, charging obtaining money under false pretenses, was not served on Steinberger, and he departed for San Francisco on the afternoon train.

"Mr. Kley had his check for $200 returned by Mr. Steyn, Miss Ford got back her check for $216 and Miss Hunt got her $125 back.



FRED. KLEY
Winner of Second Prize in the Photoplayers' Weekly Popularity Contest



VICTORIA FORDE

Winner of the Third Prize in the Photoplayers' Weekly Popularity Contest



IRENE HUNT

Winner of the Fourth Prize in the Photoplayers' Weekly Popularity Contest



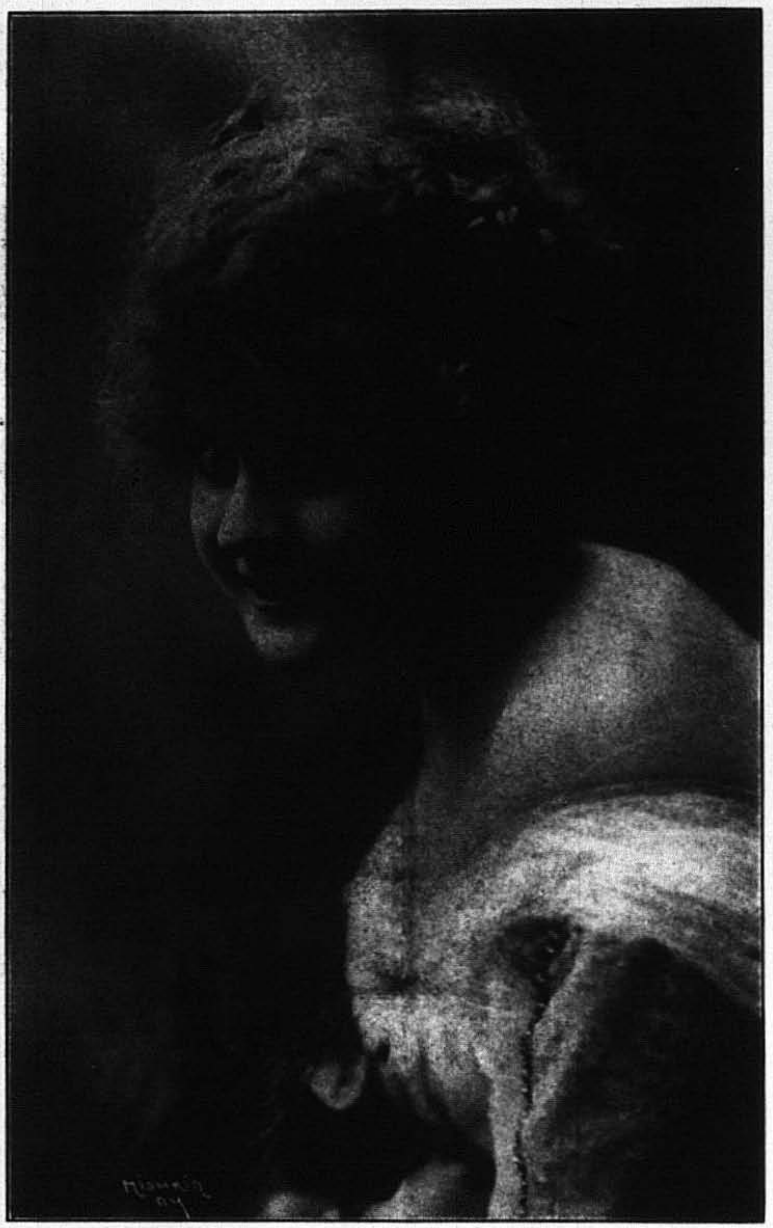
ELLA HALL

Winner of the Fifth Prize in the Photoplayers' Weekly Popularity Contest



DOROTHY DAVENPORT

Winner of the Sixth Prize in the Photoplayers' Weekly Popularity Contest



VIOLET MERSEREAU

Violet Mersereau of the Imp-Universal Spent Half of Her Life on Legitimate Stage

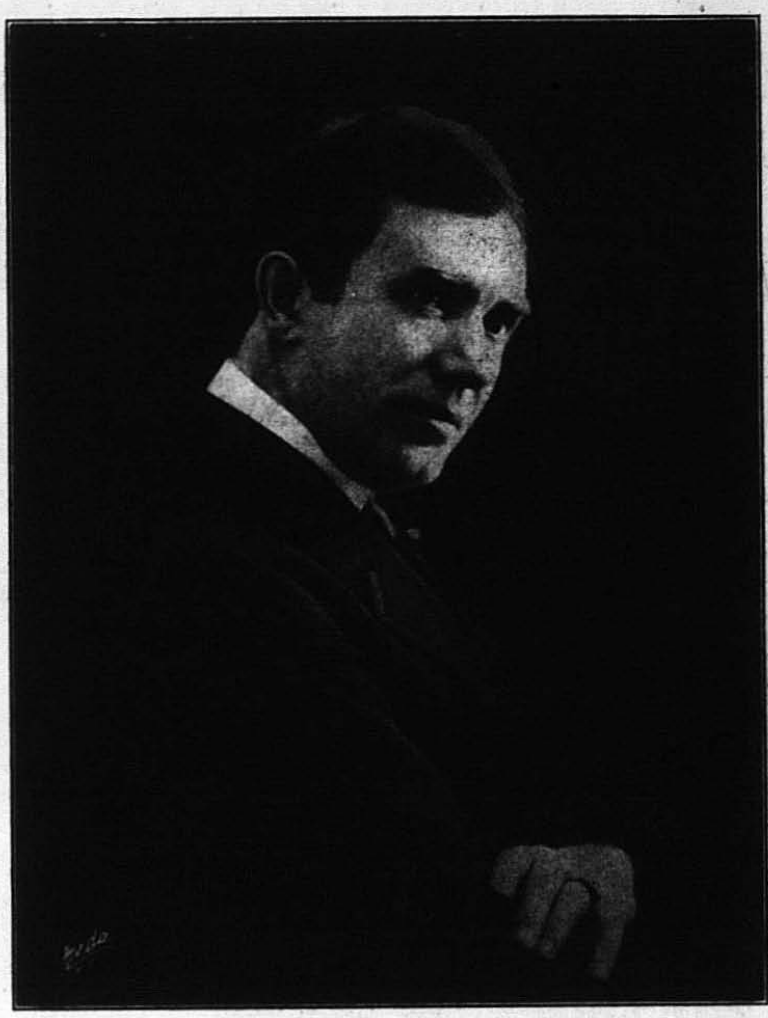
Violet Mersereau, the eighteen-year-old star of the Imp-Universal company, has spent half of that on the stage. In addition to playing in vaudeville and stock companies, she also played with Margaret Anglin in "The Eternal Feminine," "Flora" in the "Clansman," and after being understudy to Mabel Taliaferro was starred by Joseph Brooks "In Rebecca of Sunnybrook Farm," and has also played in London.

While playing in New York "In Rebecca of Sunnybrook Farm," she received an offer from the Pathe Freres company to play in pictures, and accepted their offer because it gave her a chance to play outdoors, which she was advised, was actually necessary at that time owing to her poor health. Later she joined the Nestor company, playing in many of the western pictures made by that company; then joined the Vitagraph company, and still later the Famous Players, where she played 'Spitfire" in the picture named "Spitfire," and while with that company she received a very flattering offer from the Universal company which she accepted and still plays leads for.

Miss Mersereau considers "Peg of the Wilds" and "She Was His Mother" the best pictures she has ever appeared in and especially the latter in which was called upon to play various characters from an eighteen-year-old girl to a woman of seventy, and gave her the opportunity of bringing her best dramatic efforts out. She is an expert swimmer, horse-back rider, quite a mandolin player and a dancer of no mean ability.

P. A. POWERS

Pioneer Film Manufacturer Who Caused Wide-Spread Discussion of "Movie" Admission Question.



Calls On Movies To Reduce Price

Pioneer Film Man Says Original Five-Cent Admission Fee is Ideal Rate

DEPLORES STAR SYSTEM

(From New York Times.)

Will overly ambitious managers of motion picture entertainment kill the goose that laid the golden egg by abating the nickel clientele? Will they because of raising prices of admission drive the amusement seeker of restricted means back to the gallery, whence they derived their original patronage?

P. A. Powers of New York, pioneer picture producer, who is president of the United Film Service, which makes a business of marketing photo plays in the principal cities of the United States, in London and in the antipodes, thinks this likely. Powers is a strong anti in the movement set on foot by important New York photo play interests to raise the prices of admission for projeciton entertainment.

"It is not any increase in the intrinsic cost of producing that is at the bottom of the present agitation for higher fees of admission," said Powers in talking to a representative of the Times. "It is the misguided ambition of the man who seeks to place the motion picture on a plane with theatrical productions who is to blame—in other words, the exhibitor who thinks he is adding 'class' to the business by having a few autos stand in front of his theatre and therefore thinks he is privileged to charge a bigger price. It is the embellishments of the picture programs that have caused the increase in the cost of service. It is the orchestras, the vocalists, the intermixing of the elements of photo entertainment, vaudeville and concert."

Powers drew forth a pad from the recess of his desk and extracted a pencil from his vest pocket. Emphasizing his various points by jabs of the pencil on the paper before him, he plunged into his subject with the complete absorption of the man who is vitally interested.

"The best picture made can be shown for a nickel, with a good profit accruing to the exhibitor. That is not the rub. The trouble with the motion picture business is harmful competition. That is the problem that needs attention, and the wrong way to approach the matter with an eye to its readjustment is by attempting to raise prices. Such a move is a risky step, and, while large capacity and big volume of business may dictate an increase in the figure charged for seats in certain photo play houses, the motion picture business is primarily a five cent proposition and will so remain.

"Can the picture drama cope with the drama of the so called 'legitimate' stage? Can it usurp the place of the spoken drama? That seems to be the question that is bothering some producers. It never will. It cannot. It is an entirely different sort of entertainment. It is rather to be classed as a form of variety. It is inherently a brief-bill, small-coin attraction, holding a place all its own in the amusement world, and the sooner the men who are trying to make it a 'big' show get back to basic principles—to the truism that the film play is minimum priced amusement for the masses—so soon will the cost-of-admission be solved.

"The nickel man is responsible for the establishment of the business. He grew rich charging nickels. He will grow poor charging quarters, take it from me. Get back into the variety classification. Drop inordinate ambitions to overlap the boundaries of a branch of diversion designed to fill a certain want. And stick to the original program—single reelers, with an occasional big subject. Your chances of pleasing your audience are diminished in proportion to the length of the film shown. Where short reels are flashed on the screen it is a safe bet that one of the usual three shown for a nickel will please the patron, a supposition soundly supported by the logic that the particular mood of leaning of the patrons, be it for westerns, love story or comedy, is encompassed by the ideal program, and that was the purpose of the originators of the nickel shows. On the other hand, where you attempt to impress with loudly heralded all feature shows you will discover, and are discovering, that the five reel or six reel subject, pre-empting the entire evening, will fail to please the moods of many of those present, and the program failing to provide the variety, so essential to success in conducting a film theatre, will depart bored and with a feeling of having been cheated, never to return.

"I do not believe in exclusive 'feature' shows. I think it can be truthfully stated that the biggest factor in the vogue attained by the motion picture has been 'convenience.' By that I mean the absence of the preparations attendant on spending a night at the theatre playing theatrical attractions and the easy proximity of the 'movie' enerprise to the home, due to its encroachment on residential neighborhoods. In billing 'features' as his regular picture fare for his clientele the exhibitor strikes at the very foundation on which the film business is builded. His argument is that in presenting a big star in films he is justified in playing the five or six reel feature and also is justified in charging prices even to the denomination of three figures. In other words, he believes that because of his presentations of the heroes and heroines of the legitimate stage in film versions he is entitled to rank himself with the producers who present these stars in the flesh. That his premise is wrong is proved by the fact that no 'feature' play has lasted a year at its original high prices. The picture clientele goes to see 'pictures,' those that are interested in the drama to see 'stars.' Except for a few men and women who, because of recurrent appearance in films and excellent characterizations, have caused themselves to be singled out by picture patrons, the 'star system' is all wrong in pictures.

"Why the picture purveyor should take it on himself to seek a division of the field with the theatrical managers is inconceivable to me. There is no bond of sympathy, no relation between the two. Even to the acting the methods are different. In a business sense it is apparent that with his expenditures in salary, transportation, play royalties, booking and persistent advertising in the course of a 'run' the theatrical manager has no option but to charge a two dollar scale for premier plays and a dollar for stock revivals and second city 'runs.' Premieres and 'road companies' to the picture manager mean simply 'copies.' Thirty or forty 'copies' sent to as many cities would be equivalent, in a theatrical sense, to so many 'road companies.' The cost of installing the companies in the various cities would be prohibitive, the risk of the production increased thirty or forty fold, the violation of the law of economy in talent and investiture monstrous and impossible in both physical and artistic directions. Several days of dark room activity, packing in tin cases and letting the expressman do the rest—that disposes of 'road companies,' so far as filmdom is concerned.

"Many exhibitors who are charging 25 cents for their shows are losing money. If the grade of their shows merit a deviation from the five cent principle they could make money by reducing to a ten cent fee. I have also found that many exhibitors who charge 10 cents are piling up deficits. By returning to the original admisison figure for motion picture entertainment they could do a profitable business.

"As I said before, the motion picture business is primarily a five cent sort of entertainment, filling a niche that it cannot get away from, and as soon as this fact is realized and the bubble methods of exploiting and expanding the picture business into something it can never be are dropped, so soon will the exhibitor's troubles cease. In the meantime he stands a fine chance to lose all he has ever made by listening to the specious arguments of the man who would work wonders."



KATHLYN WILLIAMS

A TRIP TO PANAMA AFTER A PICTURE

By Kathlyn Williams (Selig Star).

"Mr. W. N. Selig, following his usual custom of sparing no expense in an endeavor to obtain true atmosphere and local color, ordered us to the Isthmus of Panama. Mr. Selig had decided to film Rex Beach's great novel, 'The Ne'er-Do-Well.' The larger part of this great story is enacted in the canal zone where the 'Ne'er-Do-Well' meets with many exciting and strange adventures.

"Our company, under the direction of Colin Campbell, left the Jungle-Zoo studios at Los Angeles, Cal., and arrived in New Orleans. Taking advantage of our opportunities, we made motion pitcures of strange corners in the creole and other sections of this wonderful city, which is so romantic and beautiful. These beautiful and unusual scenes will later be utilized in several strong stories.

"At New Orleans we were met by Mr. Selig who engaged boat passage for us and we embarked for the Isthmus. En route, we enacted several scenes called for aboard a vessel in the story of 'The Ne'er-Do-Well,' and other scenes for future scenarios were taken under the direction of Mr. Campbell.

"After a most pleasurable voyage the company arrived safely in the Canal Zone. Words are inadequate to describe the tropical beauty of the Isthmus of Panama. It is a veritable flower garden. And then the jungles, how wildly beautiful, how impenetrable! There is certainly a wealth of beautiful scenery sufficient to supply beautiful and varied backgrounds for all motion picture companies in the world.

"You may remember the adventures of 'The Ne'er-Do-Well,' as they are so realistically described by Rex Beach. How the hero awakens on board a vessel, without a penny in his pockets. His adventures upon arriving as the Isthmus, his career in aiding the Panama Canal work, his friendship with the woman Diplomat and what it led to, his love for the Spanish maiden, etc.

"Director Campbell followed the text of the novel. We have visited all the tropical localities called for in the story, along the canal, in the native quarter, among the aristocratic Spanish families, etc. Our pictures filmed in the tropical jungle are most realistic and beautiful. Tropical plants, trees and shrubbery of rainbow hues abound, and the wildest recesses of jungle growth have been entered so that true local color even to the slightest detail, could be obtained.

"We were treated most courteously by Uncle Sam's officials along the canal and they extended every facility to us in order to expedite the filming of the story. They were greatly interested and contributed by every means in their power to our success. We are profoundly grateful.

I venture the statement that when the 'Ne'er-Do-Well' is released to the public that it will cause as big a sensation, and become as popular as 'The Spoilers.' Not a detail to enhance art has been overlooked. Beautiful scenic backgrounds, canal scenes, and pictures of natives in their jungle abodes have been secured.

"American Directors"

The 1915 Model,
6-Cylinder,
90 Horse-Power

(By a Photoplayer.)



OTIS TURNER
and
THOS. INCE



Again the American Director leads, and this time with an honest to goodness, twelve reel masterpiece. Not eleven reels of acting and one reel of battle scenes; but twelve reels of action that holds. And only one criticism. The picture was not long enough.

"The Clansman" is showing at Clune's. It is the greatest hit of the season. Why? Not because a star is appearing in it, not because it has a cast of well-known actors, but because it is directed by the world's foremost director, D. W. Griffith.

There was a time when all a manufacturer had to do, was to advertise that a certain star was to appear in the cast, and a full house was assured. How different today! The poor, unthought of director has his innings now. It is a case of, who directed the picture? Griffith—that is sufficient. It must be good. Again, why? Because Griffith could take an unknown star and before he got through, that star would act, not because he or she could act, but because, he, Griffith would make the acting possible. There is your answer.

Not many years ago the whole film world was talking about "The Battle," a Griffith production. Shortly after, a new surprise was sprung. Thos. H. Ince, an unknown director, joined the 101 Bison Co., and with a hand full of actors produced, "War on the Plains." From that time on, Thos. H. Ince's name was a guarantee that the theatre would be full.

Manufacturers began to change their views of the film business. No longer was it necessary to pay high salaries for stars, the poor unthought of director, who was not even mentioned on the title, was now sought for by the manufacturers.

From Thos. H. Ince's "War on the Plains," came Francis Ford with battle scenes and military action galore. Like his master, he went in for punches and thrills. No star was needed to make his picture sought for by the Exchanges. The name "Ford" was sufficient to guarantee a punch.

In quick succession sprung into the limelight with big stuff, Otis Turner with "Sheridan's Ride," Frank Montgomery with "When Uncle Sam Was Young," Geo. Melford with his Boer War pictures and several others.

Now the director has his innings. The foreign producers have been handing us the laugh for some time, with "Caberia," "Julius Caesar" and so forth. But, we should worry when such pictures as Griffith's "Clansman," Ince's "Battle of Gettysburg," Turner's "Damon and Pythias," Ford's "Campbell's are Coming," "Melford's "Shannon of the Sixth," and numerous other American productions are being put on by American producers, previously unknown.

I do not mean that the star is no longer a drawing card, far be it from me to put the star out of business, I only mean to give the director credit for MAKING a few stars that before got all the glory.

It would be impossible to get along without our "Little Mary," the dashing Jack Kerrigan, that continuous laugh, Chas. Chaplin, the much abused "Lucille Love," the Gish sisters, Blanche Sweet, and dozens of others that are always welcome; but I do say, give the director credit for showing them off to good advantage. They are like a pretty picture in a poor frame, if not directed properly.

Don't you remember not many years ago, of seeing Selig animal pictures? And you marveled at the way Kathlyn Williams was chased about by scores of animals. How you worried until she was rescued by the great big hero, Tom Sanchti. Sure you do, but you did not worry half as much as that good natured robust director that stood back of the camera, Otis Turner. Yes, he produced the Jungle pictures at Selig's. Many a day that he went home tired and sick, when others only laughed about the work of the day.

They were safe from any possible harm, but he, well, he had to figure out stunts that looked dangerous, but still be safe for the actors.

Did you see "The Battle of Gettysburg"? Did you notice the dead men scattered all over the ground? Did you notice how the horses dashed over them? But you did not see the little general that directed the production. Clinching his fists and worrying, fearing every moment that some of his plans might fall through, and some one might forget to pull the "dead" men out of the way at the right time, or the explosion would go off when some "soldier" would be standing over it? No, you could not possibly see Thos. H. Ince at home, instructing his assistants what to do, and what not to do.

At Universal City, during the production of "The Campbell's are Coming," hundreds of sight seers gathered to see the "Gates of Lucknow" entered by the famous Collin Campbell regiment. They saw over a thousand men "made up" as Scotch soldiers—they saw dozens of assistants running back and forth, they saw Mr. Bernstein dashing from one place to another, giving a warning here and there to the spectators, they saw Grace Cunard in her Scotch dress and thought she looked cute; but they did not pay any attention to the worried looking director back of the camera. It was just as well, he would not have seen them anyway. All he was seeing at that time was a possible chance for an accident. Each man was under his charge, he was responsible for their welfare, any possible accident was up to him. All day long the Scotch regiment pounded at the gates of Lucknow, all day long the Sepoy held them back, until four o'clock, the Scotch regiment with Collin Campbell at their head won the gate and entered the city. Horses came thundering down the hills, soldiers scaled the 60-foot wall, soldiers blew open the gates, cannons were turned on the city, and all for what—to rescue a hand full of people, closed up in the residency. When the word was given to go home, Mr. Bernstein came up with tears welling up in his eyes, and taking the man back of the camera by the hand said in a hoarse voice, "Well done Ford, not an accident." The spectators up to that time had not thought he was even connected with the picture. But on their way home they had time to think, supposing something had gone wrong; how easy for a horse to trample a man to death; how easy for an explosion to blow a man to pieces? Well, that is where the director comes in. Some day when you have a little time, look around the theatre, watch the different people, pick out the man who enters quietly, sits low in his seat watches the picture, leaves quietly, goes, home, and is not seen again, until the next day on the field of battle—that is the director. Pitty him, because he has the worries of all the little stars that shine on the motion picure screen.

Rosemary Ruth Hodson in honor of beautiful Rosemary Theby" is what the happy parents are announcing to the Hodson family and friends. And still they come. This is the fiftieth baby that has been named after the beautiful Universal star. Needless to say, baby Hodson was the recipient of a pretty gift from Miss Theby.



ROBERT WARWICK IN "THE MAN OF THE HOUR"

Tells of his experiences before a Camera

"Forget that you're an actor. Forget that you ever saw a stage and that you are now playing a part. You're not. You're a young college man; you have received a telegram that your father is going crazy, and you have come to prevent his committing suicide—if you can. As you enter the room a shot rings out and you know you are too late. Now go ahead with the scene."

"That's what I had handed out to me the first day I ever tried acting for the silent drama." Robert Warwick, who is the star in this World Film corporation release of George Broadhurst's most famous success, "The Man of the Hour," made by Wm. A. Brady said the other day. "I consider that acting for the screen and on the legitimate stage are two separate and distinct arts. In spite of the popular belief, playing a part before a camera is in many ways harder than playing one before the most critical audience of flesh and blood people. In this first place, you have to be a good deal more natural. The motion picture director searches the country with a fine tooth comb till he finds the 'type' he wants and then he simply let's him be natural. And the director is right, because it is a very difficult thing to find an actor who will play a 'type' as it ought to be played.

"The success or failure of a screen production depends almost wholly on the director. The actor, no matter how good he is, nor how big his reputation, is nothing more nor less than a puppet. For the sake of the production he must eliminate himself and make his character blend with many others. This, of course, is also true on the stage. But not to the same degree.

"Don't misunderstand me when I say the actor is a puppet, I do not mean that, with a good director, he cannot think. That is disproved by what my director said to me in the production of "The Man of the Hour." He can think all he wants, but he can't act. He can't post. He must be the character.

RAYMOND WEST BUYS NEW AUTO

Raymond B. West, the "boy director" of the Ince companies, is a happy man at last. He's got his new machine. For more than a year—or since the time that Earl Cooper copped the Santa Monica road race in his big white Stutz—West has coveted that kind of a car, but his duties at Inceville have taken so much of his time that he has not had the opportunity of negotiating the purchase of one. Several weeks ago a salesman, hearing of the director's intentions, visited the studios and consummated the deal. Now "Westy" declares he can "trim" any buzz-wagon at the camp.

KESSEL AND BAUMAN ARE GUESTS OF DE LUNA CLUB

Adam Kessel, Jr., and Charles C. Baumann, heads of the New York Motion Picture Corporation, who are in Los Angeles inspecting their Inceville and Keystone studios, were the guests last week at a dinner given in their honor at the Hotel Alexandria by members of the De Luna Club—the organization of Inceville actors headed by J. Barney Sherry. Mr. Kessel utilized the occasion to congratulate Mr. Sherry and his colleagues—Frank Borzage, Harvey Clarke, Edward Brennan, Jack Nelson and others—on their splendid work in the Kay-Bee, Broncho and Domino productions.

HARRY G. KEENAN HURT IN AUTOMOBILE ACCIDENT

Harry G. Keenan, the Inceville leading man, returned to the studios this week, displaying the indications of an ugly scar on his forehead, caused by the wound he received two weeks ago when he was catapulted against the roof of his automobile. Mr. Keenan was en route to a location when the automobile, which he was driving, bounced over a "thank-you-ma'am" in the road. The actor was precipitated upward and his head struck a supporting brace over the car. The wound was treated at St. Catherine's Hospital, Santa Monica. Mr. Keenan is none the worse for his remarkable escape from a broken skull and is busy receiving the congratulations of his associates at the Inceville studios.

OZ COMPANY TO REOPEN STUDIOS ABOUT APRIL 1

Will Produce Well Known Works of L. Frank Baum, Author and Dramatist

According to word given out by officials of the concern, the plant of the Oz Film company at Hollywood, Cal., which has been closed for several weeks, will reopen April first with a full complement of players for the filming of the tales by L. Frank Baum, which in the past two years have been read so widely by men, women and children of this country. Although costume productions are not regarded as the most popular form of film on this side of the Atlantic, the fantastic nature of the Oz productions is thought to be enough different from the general run to insure their successful recepion by the public.

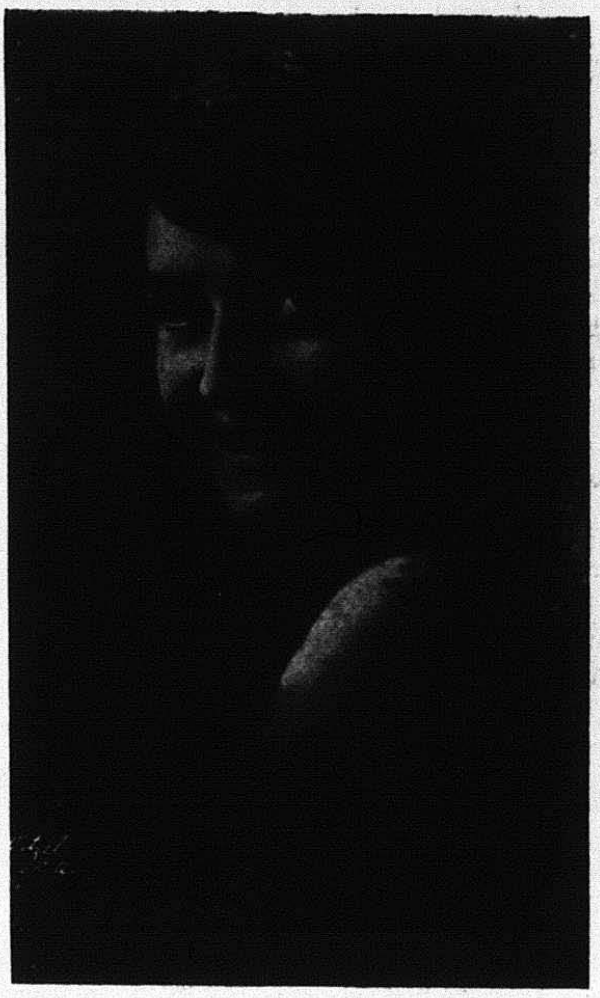


CLARA KIMBALL YOUNG IN "LOLA"

Clara Kimball Young is a Chicago girl who has been a stock actress in Seattle and Reno, a moving picture feature in many pictures including "My Official Wife," and now the star of "Lola," which is the first of the World Film Corporation releases that she appears in.

Followers of the doings of the moving picture field know that in "The Little Minister," "Love's Sunset," "Poet and Peasant" and "Goodness Gracious," Clara Kimball Young has made herself known wherever there is a moving picture fan. She is loved and admired as much in the smallest hamlet of the country as she is in the cities.

In addition to being a capable actress and a charming woman she is a writer of no mean ability. She has written for the Author's Syndicate a story of her tour around the world which is now being published by many of the leading newspapers of the country, in serial form. Later this travel series which is called "Miss Innocence Abroad," will be published in book form, by one of the foremost publishing houses of this country.



LILLIAN PEACOCK

"A FAKE."

Did you ever sit in a theatre and hear some one back of you say, just as the hero or heroine fall over the cliff or the car runs into the Express, "Oh, that is a fake. I know how they do that." Then long explanations of how the camera man turns his "Jasbo" to the right, unloosens the "scrumsion screw" on his camera, places the "Thing-a-ma-Jig" to the left and pulls the "What you may call it" to the right, then stands the camera on its head. They think that actors or actresses take no chances. Well—sometimes they don't, but for instance: Did Miss Lillian Peacock take a chance when her car was coming along Sunset Blvd., and, rather than hit an old woman who stepped into the street, ran her car into the street car?

Oh, no, the camera man only made it appear that way, you say—but there was no camera man, there was no director. She was driving along in her own car. No camera man about, the streets were wet, a woman stepped out into the street without seeing the car. Heroine or just plain Miss Peacock if you like, hit the street car rather, than hit the woman; result: Miss Peacock, broken collar bone, Harry Carter, fractured skull, Mrs. Hall, twelve stitches in head, Ella Hall, many cuts and bruises, and the car (a brand new one) smashed.

No, actors and actresses take no chances--the camera man saves them from being hurt.

The injured are at Universal Hospital, resting as comfortably as can be expected.

Was it a fake?

VER HALEN WITH KRITERION

Charles J. Ver Halen has been appointed confidential secretary and assistant to B. E. Clements, general manager of the Kriterion program, which has its main offices in the Mecca building.

Mr. Ver Halen, who previous to joining the Universal Film company as special publicity representative for Universal City, was representative of the Motion Picture News in Chicago, is very well known and liked by all connected in the business.

MR. SELIG IN PANAMA

Mr. W. N. Selig, head of the Selig Polyscope Company, who arrived recently in Panama, found progress being made in the filming of Rex Beach's great story, "The Ne'er-Do-Well." No expense is being spared in making the Pictureplay complete and artistic in every detail. Mr. Selig expects to be in the Canal Zone for several weeks.



LUCY K. VILLA

LUCIE K. VILLA IS PORTRAYER OR INTENSE DRAMATIC ROLES

One of the most important members of Webster Cullision's company at the Features Ideal Studio, is Miss Lucille K. Villa, whose experience in the dramatic field dates back to about twenty years ago. On the legitimate stage she will best be remembered for her performance as leading lady in the production of "The World Against Her," which created quite some sensation in New York some time ago.

While the Features Ideal studio was located in Tucson, Arizona, Miss Villa for six months was a producer of children subjects, which were received with open arms by the children audiences as well as the grown-ups throughout the motion picture field. There is some talk of her resuming her duties as director of children subjects at a later date.

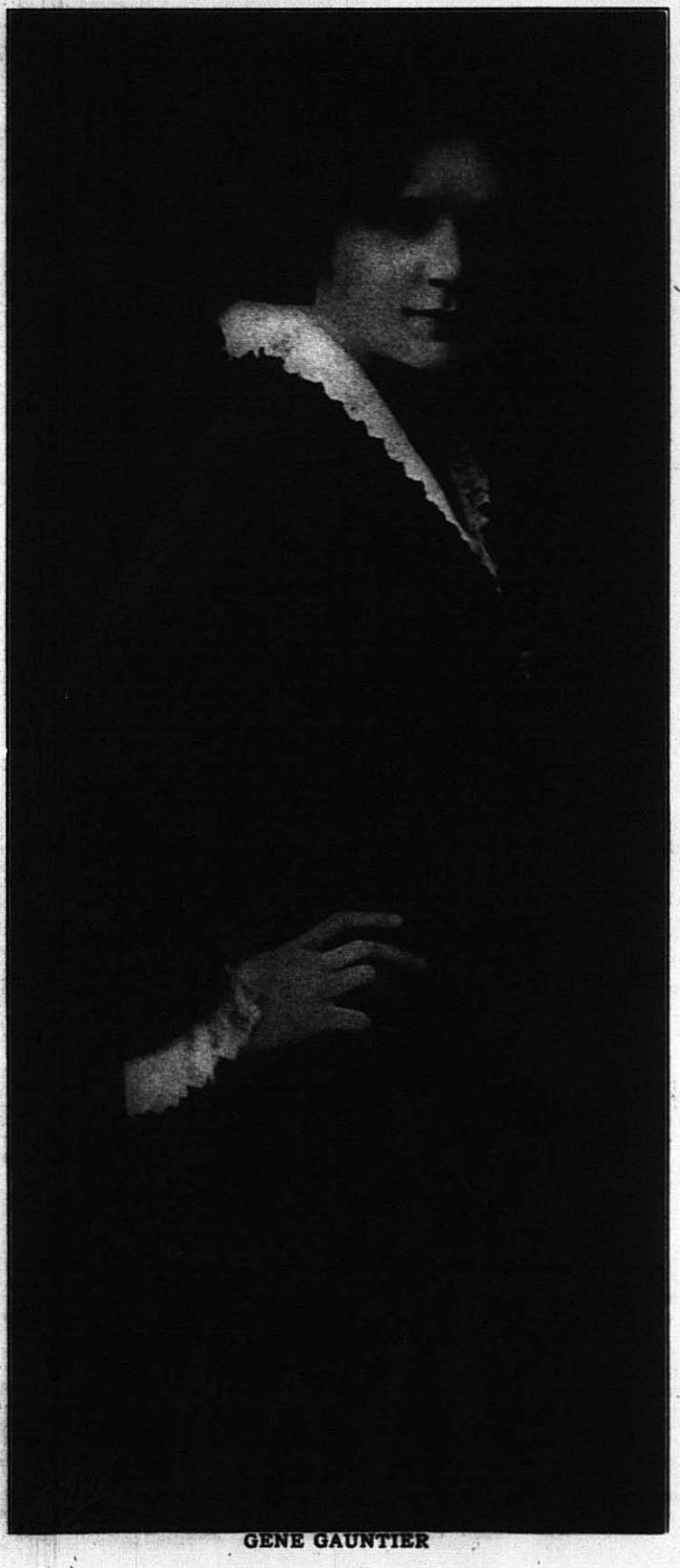
Some of her best dramatic work for the Eclair, which is the mother branch of the Features Ideal were in the following features, produced by the master hand of Director Cullision. The list includes, "The Price, "The Tale of the Desert," "Whom God Hath Joined," "The Stirrup Brother" and "Dead Man's Tales," and not forgetting her wonderful performance in "Bransford in Arcadia."

In personal life Miss Villa is the lovely type of woman, who would give you the shirt off her back, if it could be of any aid to you. She is fond of out door life, and is the proud possessor of a beautiful brown horse.

She has been pronounced by several of the reputable trade journals as a master actress of the dramatic art. Her demonstrations of same in pictures for the past four years have caused the critics to think so.

Miss Villa, before joining Eclair was a member of The Lubin Company.

Fildom should be proud of women like Lucie K. Villa, who is one of its sincere workers. A brilliant career has been predicted for her.



GENE GAUNTIER

GENE GAUNTIER RETURNS TO NEW YORK AFTER AN EXTENDED WESTERN TOUR

Gene Gauntier, a movie star in whom brains and beauty are correlated, extraordinary as that combination is, has just returned from an extended Western tour, part of which was spent in Kansas City, her home town, where she visited her parents, Mr. and Mrs. J. W. Liggett, of 3000 Prospect Avenue. Miss Gauntier was accompanied by her husband, Jack Clark, also a movie actor.

Miss Gauntier, as is known, scintillates regularly in a series of films bearing her own name and produced by her own company, known as the Gauntier Feature Players, which productions are distributed regularly to admiring audiences of monster proportions throughout the country by the United Film Service.

Miss Gauntier after sundry and diplomatic linguial expedients on part of the representative, was induced to speak of her success as a photoplaywright, a subject on which she has never been interviewed at length. Once constrained upon to talk, she gratified the interviewer with a vast fund of interesting information. Her observations no doubt will prove illuiminating to many an embryonic builder of scenarios who has groped his way in the dark, subordinating "ideas" to "technique," that demi-god of the mere beginner, who often stops the fount of his inspiration by a blind adherence to laws of construction which only the master builder is qualified to understand. Miss Gauntier contends that ideas are expected of the scenario writer breaking into the field, not technique. The producer is willing to take all the necessary pains to whip an idea into shape, providing the idea is sufficiently novel in a motion picture sense. Said Miss Gauntier:

"Everybody is writing picture plays, but most of them are doing it so poorly that their manuscripts go hurtling back through the mail. Maybe everybody could write them if they worked hard enough. Good scenarios are worth $100 apiece and merit serious attention. I know I work entirely by inspiration, but back of inspiration there is always the will to be inspired. I drive myself to work and I torture my brain until the germ of an idea leaps out. After that it's easy. If the idea is any good it writes itself and if it's no good I pass it by.

"If you want to write a picture play and you haven't anything in sight but a blank sheet of paper you must sit down and wish. You mustn't wish with half a heart. Wish with all your might. Lock yourself up in a room and swear you'll neither eat nor sleep until the idea comes. It's back there in your head some place and you can drag it out if you pull hard enough. When it comes you'll think it was an inspiration. That's the way I usually get my plots, but sometimes I am more fortunate.

"Sometimes I get a play idea like a gift from the magic. A picture usually suggests that kind. I've written a three-reel play in two hours when the idea came tumbling. It's easy to write when you get a gift plot."

Miss Gauntier was asked why so many aspiring movie authors failed.

"Too much technique," she said. "They get the shell of the game from correspondence schools. They have too much

style and too little body. The producers don't care a snap about the writer's technique as long as he doesn't write the impossible. They all overlook the one element that always spells success—heart interest. I call heart interest a full grown emotion. Mother love is the one thing that never fails to get under the skin.

"Write the scene where the mother is cruelly dealt with by her children who have outgrown the old home ways, and you'll have the audience by the heartstrings and reaching for their handkerchiefs. The ragged urchin always stirs the sympathies. The love of the sexes strikes home every time. New combinations of the old emotions always score. But don't drag in the baby's shoes, and have the father kiss them tenderly. It's too old ,and it's been worked to death. Introducing a baby in the plot for sympathy is like the vaudeville artist who has the orchestra play 'Dixie' for his exit. It smacks too much of 'please give us your kind applause.'

"Heart interest is perhaps the hardest thing in the world to define. It seems to be a mingling of sympathy, pity and love, but when you hit it off you'll know it, and you'll sell the scenario every time. But keep out the mush—we're all alike in our hatred of mush.

"If I were advising a beginner I'd say, first of all, don't bother about technique. Directors are paid tremendous salaries to supply it. Get an idea. If it comes in a flash so much the better, but if it doesn't drag it out by the heels. Look at the Sunday papers or take a trip to the art gallery. You never can tell where the germ is lurking. Maybe a locality will suggest a plot.

"Center your interest on two or three characters in your scenario, and suggest enough business so the director will get an idea of what kind of people will get an idea of what kind of people your characters are.

"Scenario editors are as eager as you are to do business. They can't get enough good material. They are trying to educate authors, but it seems hopeless when the demand is considered. It's the greatest field in the world for a person with the knack."



BEATRIZ MICHELENA IN "MIGNON" APPRECIATED

Beatriz Michelena in "Mignon" is not only a financial triumph but an artistic success as well on the Pacific coast. When shown at the Columbia theatre, Portland, Ore., the reception of the picture was so marked that the manager of the Columbia theatre there sent the following wire to the Seattle branch of the World Film corporation:

"Just finished the Mignon Recital given under the auspices of the Oregon Chapter Guild of Organists and your picture Mignon made a big hit. Everybody was enthusiastic and know Michelena success assured. We had approximately one thousand representative people present including the family of Mayor Albee and others of prominence. The leading musical clubs of our city were represented and all proclaimed "Mignon" a big success, convey my congratulation to Mr. Selznick and the California Motion Picture corporation and hope other suitable operas will be filmed."



WALTER EDWIN

WALTER EDWIN DIRECTS IRENE TAMS

Walter Edwin, the well-known and capable director, who is now directing for the Regent Films, and Miss Irene Tams, was formerly director for Mary Fuller, and when Miss Fuller left the Edison Company to work for the Universal, she insisted that her director who was Mr. Edwin go with her. Previous to that Mr. Edwin was considered one of the best stage directors on the legitime stage, and many a star owes their fame to Mr. Edwin's capable direction.

ANNETTE KELLERMAN FILMS FOR AUSTRALIA

Contracts have been entered into between the Universal Film Manufacturing Company and Frederic Shipman whereby the latter has been granted the exclusive right of exploitation throughout Australia, New Zealand and Tasmania of the film "Annette Kellermann in Neptune's Daughter."

Mr. Shipman has had many years' experience in exploiting theatrical attractions, including Melba, Nordica and Paderwski, through Australia and the Antipodes, and fully understands the value of being the first to present to Australians their talented native daughter, Annette Kellermann, who has enjoyed such wonderful success in Paris, London and in the United States.

The opening showing of the Kellermann film will be given in turn at Christ Church, Sydney, Melbourne, Adelaide and Wellington. Five prints of the picture were taken by Mr. Shipman aboard the steamship Marama when he sailed from San Francisco for Sydney on February 3.

D. W. GRIFFITH TO PRODUCE "BIRTH OF A NATION," AT THE LIBERTY THEATRE, NEW YORK.

"The Birth of a Nation," a photo-play spectacle based upon Thomas Dixon's famous novel and play, "The Clansman," is to occupy the Liberty Theatre, New York, at the close of Otis Skinner's run, according to arrangements completed between Klaw & Erlanger and D. W. Griffith, the celebrated Mutual-Reliance director, who made the production.

The film is the complete working out of all the contributory themes in American history upon which Thomas Dixon founded "The Clansman."

"The Birth of a Nation" will be given in New York upon a scale which means the dawn of greater accomplishments in the theatre than would have been deemed possible a year ago. More than 18,000 persons were employed in making the great spectacle and a specially written score that elaborates the various themes of the story will be played by an orchestra of forty pieces.

PHOTOPLAYERS' WEEKLY
Published every Wednesday by
The Western Film Publishing Company
Oscar Steyn Editor

Office
Room 108
Hippodrome Theatre Bldg.,
Phones
F 1841

New York Representative..... Geo. K. Henken
1482 Fitzgerald Bldg.

TERMS OF SUBSCRIPTION:
Single Copies 5 cents
One Year $2.00
Please make checks payable to The Western Film Publishing Company. Advertising rates upon application.

GOTCH TO RECEIVE $100,000

The Selig Polyscope Company has contracted with Frank Gotch, the world's famous champion wrestler, for his appearance before a motion picture camera, in three wrestling bouts, the honorarium for which will approximate $100.000.

Arrangements have been made for the trying out of the big wrestlers preparatory to their appearance with Gotch in the genuine contest before the camera.

The contract between Gotch and the Selig concern provides that the champion shall meet three men to be selected by the Selig Polyscope Company. Gotch is to receive $25,000 in cash for the first match. For the second match in which he is to meet the second wrestler selected by the Selig Company, Gotch will receive $25,000 in cash and a bonus of $10,000 if he wins the match. For the third match in which Gotch meets the third big fellow selected by the Selig Company, the champion wrestler will receive $25,000 in cash and an honorarium of $15,000 if he wins the contest. This brings the total to $100,000.

So far sixteen well known wrestlers have been tried out in a contest of elimination at the Selig Chicago studio. The three who will meet Gotch in the big series have not yet been selected. The elimination try-outs have all been conducted strictly on their merits and the motion picture camera has filmed each one.

The wrestling contests to be pictured on the screen are but a small part of the comprehensive plan for athletic productions as contemplated by the Selig concern. The plan embraces among other interesting and blood-stirring events, a complete course of lessons in physical culture. Negotiations are now pending with such athletic exponents as Muldoom, Sandow, Bernarr MacFadden, Alois Swoboda, Silvester J. Simon, and others, each of whom, if satisfactory arrangements are made, will show upon the screen, a course of simple, yet effective, exercises which the world accepts as being conducive to longevity. Each one of the lessons will be complete in itself to be followed by others, until the entire series have been pictured.

Arrangements are being made for winners in the great six-day bicycle race to appear before Selig cameras and engage in contests which will be unique, inasmuch as dials will be placed in plain view of the audience so that the progress of each rider will be plainly shown.

The champions and principal medal wearers known to lovers of roller skating, ice skating, etc., will appear upon the screen under the auspices of the Selig concern. Billiard players will demonstrate skill and ability by the playing of match games, which will be a part of this great Selig Physical Culture Series.

The world's champion boxers will make their appearance before Selig Motion Picture cameras demonstrating their methods of training, including scientific work with punching bags, sparring, gymnastic work, road work, etc.

This series of motion pictures will be an entirely new features for the patrons of motion picture theatres, many of whom will, for the first time, be given an opportunity of witnessing athletic sports as exemplified by the world's champions in all classes.



BLANCHE SWEET

BLANCHE SWEET IN "THE WARRENS OF VIRGINIA" AT THE STRAND

Blanche Sweet makes her official debut under Lasky management tomorrow at the Strand Theater, New York, in the Lasky-Belasco picturization of "The Warrens of Virginia." People who have seen the private exhibitions of the picture do not hesitate to declare that it heralds a new era in the making of dramatic feature film. Miss Sweet is absolutely charming, and the drama is beyond all question the most superb and sympathetic war spectacle ever offered.

The opening of "The Warrens of Virginia" at the Strand will be made especially notable by the presence of two hundred veteran civil war officers in uniform. These gentlemen will represent both the Union and the Confederate armies, for "The Warrens of Virginia" is an impartial drama which would appeal with equal force to both North and South.

ALLIANCE PICTURES SHOWN AT SING SING.

Carlyle Blackwell in "The Man Who Could Not Lose," was shown last Sunday to an audience composed entirely of inmates of Sing Sing Prison.

The film was shown under the personal direction of M. H. Blackwell, New York representative of the Favorite Players, and Arthur Rosenbach of the Alliance Films Corporation, who were received very courteously by the Prison officials.

So impressed was General Manager Cobe of the Alliance, when he heard of the prisoners delight at seeing the film that he gave orders that a standing offer be made to the Prison authorities to show any or all of the Alliance Features at their request.

CHARLOTTE WALKER NOW A LASKY PHOTO-DRAMATIC STAR

Miss Charlotte Walker, admittedly one of the foremost dramatic artists of America, has signed a contract whereby, according to announcement made by Samuel Goldfish, she will make her screen debut shortly under the direction of the Lasky Feature Play company, appearing in one of the important Lasky-Belasco productions. Moreover, the contract is so arranged that Miss Walker is to appear for the screen only and exclusively in Lasky productions for a period of several years to come.

Miss Walker, who has entered into her Lasky contract with the permission of Klaw & Erlanger, has recently been starring in Eugene Walter's play, "The Better Way." For the two previous seasons she starred with notable success in Mr. Walter's dramatization of "The Trail of the Lonesome Pine." In connection with her Lasky engagement, it is interesting to note that Miss Walker was the original "Agatha" in "The Warrens of Virginia," when this drama was first produced by David Belasco in New York at the Belasco Theater.

FAMOUS BEAUTY GOES TO FRONT AS RED CROSS NURSE

Ivy Close, who in the London "Times" famous beauty contest was adjudged the most likely of all England's statuesque maidens to break the hearts of admirers, has gone to the front as a Red Cross nurse. Miss Clase's most recent appearance before an American screen audience was made in "Lost in London," a recent release of the United Film Service.

Miss Close, immediately on the outbreak of the war, presented herself at the general military hospital in London and offered her service, which were instantly accepted. For a while she attended the lesser wounded, who were able to stand the strain of the journey back to London. Then as the volume of combat grew and soldiers sank bleeding and dying in the trenches or on the field of battle, shy was sent to the front, being among the earliest detachments of Red Cross nurses to go forward.

For a while she ministered to the dead and dying on the Belgian battlefields, then was stationed at the big Antwerp relief hospital and later accompanied the retreating forces into France. At present she is at one of the great hospital camps in the rear of the allied armies.

WIRELESS OUTFIT DISCOVERED IN GEORGIA

Lewis Has Sharp Encounter With U. S. Revenue Cutter

Reports of naval activity come from Edgar Lewis, who is directing for the Box Office Attractions Co., in Georgia. Lewis is a wireless enthusiast and shares an outfit on the Hotel Van Cortlandt in New York. In August he secured a similar apparatus. This he set up in a yacht chartered by the company to make a scene off the coast near Savannah.

"On our first cruise," says Lewis, "I tuned up the instrument and sent out the private signal which I hoped might reach my partner at the Van Cortlandt. I tried several times but without success and then had to busy myself with the picture. After an hour or so had passed, we all observed a ship approaching rapidly from the north. She stopped some distance from us, lowered a boat which drew along side and without ceremony ten husky sailors commanded by a lieutenant boarded us.

"'There it is,' this from the lieutenant to the sailors."

"'There's what?' said I."

"'We are here to stop this sort of business, and besides your messages are wasted. There is not a foreign cruiser in these parts, nor has there been for two weeks to our knowledge.'

"At this point I tumbled," said Lewis, ' 'and hastened to assure the officer that we were strictly neutral; with which statement he agreed after he had investigated my wireless. He suggsted that I try the Georgia coast as New York messages might require a somewhat more powerful apparatus.

Violet Mersereau, and Bill Garwood have just finished work on the three-reel underworld drama "Destinies Trump Card," which was written and produced by Mr. Garwood, and have started work on Mr. Garwood's latest picture, a two-reel comedy, "Father's New Blazer." Just to show that this pair of good lookers can play comedies as well as dramas, they have taken the means and trouble of making this picture of the worth while variety, and undoubtedly will be some picture when released.

MILLER'S THEATER

Israel Zangwill's profound drama, "The Children of the Ghetto," comes to Miller's for one week, beginning Monday. Mr. Zangwill is one of the commanding figures of modern dramatic literature, and of his many brilliant successes "The Children of the Ghetto" stands and ever will stand as his masterwork, and he rendered every assistance to the William Fox company in the production of his work for the screen. Frank Powell, the director, whose masterly work in producing the other Miller sensation, "A Fool There Was," placed him in the very front rank of world producers, has surpassed himself in this production both in the selection of a cast to support the famous actor, Wilton Lackaye, and in the arrangement of the scenes and settings, and this photoplay bids fair to be the dramatic success of the year. Mr. Lackaye brings to the role of "Reb Shemuel" a depth of emotional appeal and human understanding that will warm the coldest heart. The story concerns the life of Rabbi Samuel Jacobs, a sternly religious old patriarch, and his struggle with his more worldly minded son and daughter. The added attraction is the eighth and latest episode of that fascinating film sensation, "The Exploits of Elaine," in which Elaine and Kennedy have hore thrilling and unusual adventures with the master criminal of "The Clutching Hand." The performances of these big double programs at this pretty pictureplay house start at 11, 12:45, 2:30, 4:15, 6:00, 7:45 and 9:30, and the regular admission prices remain always 10 and 20 cents.

In "The Mill by the Zuyder Zee," an elaborate Ince production soon to be released by the New York Motion Picture Corporation, Frank Borzage is declared to have duplicated the splendid performance of a dashing young Hollander in "A Romance of Old Holland," which proved such a successful film. Borzage plays the part of Dirk Brandt, whose intrigue defeats a band of Spanish invaders.



MACKLYN ARBUCKLE.

SECURING ARBUCKLE'S WARDROBE WAS NO LAUGHING MATTER

When Maclyn Arbucle arrived at the Bosworth studios in Los Angeles recently he soon realized that he was "inside of a big pickle" on being told that he was to appear before the camera as "Hi Judd," a small-town postmaster. A hasty departure from New York resulted in his leaving some dozen trunks of stage wardrobe there and past experience in the way of securing anything ready made to cover his two hundred and fifty pounds, gave him no little concern.

Marshall Steadman of the Bosworth forces placed himself and his car at the disposal of Mr. Arbucle and a tour of the second-hand shops commenced. Arbuckle's fears were soon realized. The energetic dealers in second-hand apparel insisted upon attempting to sell clothes that fit him perfectly. In desperation Arbucle said to one of the most persistent salesmen that he wanted the clothes for an uncle who weighs one hundred pounds more than himself and was only four feet tall. The largest coat in the place was brought forth which he immediately seized. It was a coat of three shades, dark, faded green and dust colored. The dark was the original color, the faded green was the result of the coat hanging outside in the sun and the dust color was the effect of long neglect in the open.

At the studios everyone, including Elsie Janis, who was posing for a picture, "The Caprices of Kitty," at the time, joined Arbuckle in kicking the clothes around the stage for more character. At the final inspection Miss Janis asked Arbuckle where on earth he managed to find the wonderful clothes to which ye stout person replied: "By permission, I was unfitted at a second-hand dealers and sent a man home hatless and shoeless." It was a strenuous day for Arbuckle but his immediate success in "It's No Laughing Matter," which is receiving the unstinted praise of both press and public, fully repaid him for his endeavors.

FRENCH-AMERICAN'S EXPERIENCE AT FRONT

Camera Man Dubray Sends Letter to the Whartons

Wharton, Inc., directors of motion pictures released by Pathe, have received a letter from J. A. Dubray who was formerly employed by them as camera man and who is now at the front in France. Dubray, when the war broke out was excused from service owing to the fact that upon him developed the support of not only his own family but that of his brother in France who was summoned to the colors at the very start. But a relative in Paris wrote him that she had heard that his brother had lost both of his legs in the battle of the Marne and Dubray thirsted for revenge, leaving New York on the next steamer after receiving this letter. This is the first letter that has been received from him since his departure and shows plainly his struggles with the English language. It is given here as written:

"I am at the front since a month, and have worked hard days and nights in the entrenchments. I have had some dangerous tasks to do, but everything went on well for me in spite of my company having lost 48 of the 200 in three days. We are now fighting since the 16th, always without rest, and we are gaining ground every day. It is a hard proposition, but we feel sure we will suceed well at the end. I am feeling fine and stronger every day, and all kinds of bullets the Germans send us seem to pass by scared to touch my poor body.

"I had this morning the fourth man killed at my side and I did not had a single scratch yet. I hope this luck will follow me constantly. I wish you all could see me right now. I did not had a single chance to undress since a month, and just before writing I washed my face for the first time in twelve days. I am absolutely covered with mud. My beard and mustache are growing. Well, imagine a dirty sloppy soldier of fortune and you will have a pale idea of my present condition. I am now at rest for a few hours about one mile and a half from the front, and the roar of the great guns reaches the little house where I am, in a town of 80,000, all the houses destroyed by the shells and fire, only about 100 still in condition good enough to protect us, and daily the Germans send about 15 shells from their guns of ten inches to visit us. We are so used to all this that we can sleep even in the first line, lying on the ground under the rain or snow in the terrific noise of the bursting shells.

"Well I am collecting great ideas for war stories, and if you think it would be good to have a war installment in the serial, keep it for the end. I hope to be in New York by that time and be of great help to you if the Germans will be kind enough to spare my life."

"The Whartons have promised to keep his old job open for him. He has made his home in this country now for about eight years.

DID ANYTHING FUNNY EVER HAPPEN TO YOU?

The Selig Concern Wants Ideas for Comedies.

Prizes totaling $500 will be given for the best stories of five hundred words each about the funniest event of your life. The $500 will be divided into four prizes as follows:

First Prize	$175
Second Prize	150
Third Prize	100
Fourth Prize	75

Stories must be told in 500 words or less. They will not be considered if longer. Put your name and address on a separate piece of paper, enclosing it in a plain sealed envelope, and put your manuscript and the plain envelope in another envelope which you will address to Contest Editor, Right Off The Reel Page, Chicago Tribune.

The contest will close at midnight of May 2nd.

The prize-winning stories will be made into scenarios by the Selig Polyscope Company and will be produced at the Selig Company's earliest convenience.

The prize-winning stories will be printed in the paper when a decision has been reached by the three judges who are: William Lord Wright, George Fitch, the famous Peoria humorist, and B. L. T., the "funny man" of the Chicago Tribune.

The Selig Polyscope Company reserves the right to buy at market rates any stories aside from the prize-winners that may seem desirable for production. No manuscripts will be returned.



GEO. COUDERT

GEO. COUDERT ,CHIEF CAMERA WITH REGENT FILM COMPANY

George Coudert, chief camera man for the Regent films is not only an expert in his line, but has made an exhaustive study in all branches of photography in Paris, France. He was sent to Paris by the Pathe Freres company in 1911 and spent nearly a year studying conditions abroad, and on his return took charge of the negative department for that company. Mr. Coudert also spent some time in the Edison labatories and was assistant to Mr. Roussel, considered the best of the European photographyrs, finally succeeding him as chief photographer, and is at present using many of his ideas. Some of the well-known films that he has taken charge of are "The Span of Life," featuring Lionel Barrymore.

SEAL TAKES FRENCH LEAVE FROM INCEVILLE

Inceville is minus an interesting section of its menagerie. The seal, which Pedro Leon, chief of the cowboys at the plant of the New York Motion Picture corporation, roped a few weeks ago, decided the othed day, that it preferred to make the broad Pacific its habitat, and during the night waddled away from captivity. Pedro is the chief mourner for he was progressing nicely in his efforts to tame the strange animal. The day after the seal disappeared, Big Bruin, the giant cinnamon bear, which has long been a pet at the Inceville studios, suffered a sudden attack of hydrophobia. The disease reduced the animal to a state of insanity and its agony was ended by a bullet. Now Producer Ince declares he will supplant the lost creatures with others of their kith and kin.

RAJAH, MOTION PICTURE ACTOR

At the Selig Jungle-Zoo, at Los Angeles, California, there is a herd of elephants and every one of them is an enthusiastic motion picture actor. Particularly would Rajah, leader of the herd, work every minute of the day if afforded an opportunity for he enjoys the life on an actor to the fullest extent. Wild animals trainers at the Selig Jungle-Zoo assert that the Selig elephants are the most intelligent of all animals performing in Pictureplays.

Rajah, and his brother and sister elephants, need only one rehearsal. After that they go through the "business" of the plot in the most approved manner. Keepers say there are never any accidents feared in "elephant picturs" for the big fellows are as careful as human beings to avoid accidental injury to their friends.

The elephant herd accomplished important work in helping to clear the thousands of acres of land at Los Angeles, which land was later transformed into the noted Selig Jungle-Zoo, the only institution of its kind in the world.

SAMUEL GOLDFISH MAKES A TRIP TO THE LASKY STUDIOS IN CALIFORNIA TO COMPLETE ARRANGEMENTS FOR SPECIAL LASKY-BELASCO COMPANY TO TAKE PICTURES OF "THE DARLING OF THE GODS" IN JAPAN

Mr. Samuel Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play company, left New York this week for a trip to the Lasky studios in Hollywood, California, the special object of his journey being to complete the organization and equipment of the special company which is to go to Japan for the production there of "The Darling of the Gods."

The picturization of "The Darling of the Gods," which many people regard as the one Belasco production most wonderfully and marvellously adapted for screen interpretation, will be produced by Cecil B. De Mille, director general of the Lasky company, who devotes his personal attention to all of the Lasky-Belasco offerings. This fact alone means that the organization in Hollywood must be so arranged that Mr. De Mille's regular work can be carried on by others during his absence in the Orient. It also means the perfecting of a selected company of artists, to devote all its time to "The Darling of the Gods."

In addition to this particular matter, Mr. Goldfish will also take advantage of the transcontinental trip to observe and analyze conditions in the picture business. He will pay brief visits to Chicago and other leading cities, calling on the leading exhibitors who are showing Lasky productions and, in several instances, conferring with the exhibitors' associations. By studying the needs of the exhibitors in this manner, Mr. Goldfish hopes to glean much information of value in manufacturing and exploiting Lasky feature plays.

RECORD BREAKING RECEPTION GIVEN CLARA KIMBALL YOUNG AT THE LEE AVENUE THEATRE, BROOKLYN, NEW YORK

Clara Kimball Young was tendered the most generous reception ever given any actress appearing in Brooklyn, at the Lee Avenue theatre, Brooklyn, recently.

At 8:45 o'clock, Miss Young was introduced to the audience by Mr. Wm. H. Kemble, president and general manager of the Lee Avenue theatre. With an overwhelming burst of enthusiasm, the audience, which consisted of 2,800 patrons of Brooklyn, welcomed Miss Young as she appeared before the footlights. For some minutes after the applause could not be stilled, and Miss Young could not make herself heard. So delighted was the audience that they could not wait for Miss Young to finish her remarks. They burst into enthusiastic cheers and welcome for the prominent star two or three times. When Miss Young had concluded her remarks which dealth with the picture, the ushers were kept busy presenting her with flowers, until it was necessary for Manager Kemble to assist in receiving them in behalf of Miss Young. Various presents were bestowed upon Miss Young by her admirers.

Respectfully dedicated

TO JAY MORLEY

I sometimes wonder when I see
You walk upon the picture screen,
If you are like your pictured self,
As confident in way and mein?

Self-reliant, fair and strong,
Your shoulders broad, your chest so deep,
Impress me with the thought that you
Are one a friend would wish to keep.

Your eyes so calm, serene and sure,
Spell power deep and heart to die,
Should you be ever called to face
The Reaper Grim, without a cry.

In all, you are a man that I
Would say, like our forefathers, stood
With mighty arm to slay the ill
With gentle hand to aid the good.

So, take these poorly scribbled lines,
A tribute as to an ideal
And all the blessings which you hold
Maintain alike, though woe and weal.

T. G.



WM. HANNON

WILLIAM HANNON MOST POPULAR WITH ALL MEMBERS OF SCREEN CLUB

William Hannon, the manager of the Screen Club, without a doubt enjoys the friendship of more photoplayers than any other individual, and rightfully so to, because Billy is a man who can make and keep friends. Besides being the friend of the players he also acts as advisor to many of them, and always on the alert to help them along, and make things as nice and comfortable in the club house.

Billy was born in New York City, and although not quite out of the thirties has been associated with many of the prominent clubs and hotels, and at the special instance and request of many prominent Screen Club organizers accepted the position of house manager of the club, which position he has since held the organization of. In addition to his capable management he is a great aid to the board of governors, and the fact that they work in harmony is one of the reasons that the club is in fine financial conditions.

CAST CHOSEN FOR NEW VIVIAN MARTIN PHOTOPLAY

In the coming Vivian Martin feature that is being made at the World Film studio, at Fort Lee, under the direction of Emile Chautard, there will appear the following players: Milton Sills, who has just concluded his work in "The Pit" with Wilton Lackaye; Alec B. Francis, who has just finished working in the Robert Warwick feature, "Alias Jimmy Valentine"; Fred C. Truesdell and Miss Nora Sisson. The feature itself will be unique, but admirers of Miss Martin may feel certain that the prestige that she won in "The Wishing Ring" will be augmented by the reputation she will receive from her work in her new vehicle.

THOS. INCE INTERESTS HIMSELF IN CENTURY THEARTE

Thomas H. Ince, the director-general of the New York Motion Picture Corporations, is going into the burlesque field. Not content with having his finger very much in the motion picture pie, he has concluded negotiations whereby he, in association with John Blackwood and Rube Welsh, will launch in Los Angeles, Cal., a first-class burlesque house. The three men have taken a long term lease on the historic Century theatre and within the course of another month, it is expected, the "show" will be under way. While Mr. Ince, occasionally, will add a suggestion to a production or cast a glance at the box office books, he will have little active affiliation with the enterprise. That will be left almost entirely in the hands of Messrs. Blackwood and Welsh.

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MASSACHUSETTS WOMAN'S SUFFRAGE ASSOCIATION HOLDS SCENARIO CONTEST

Appreciating the peculiar value of the motion picture as a means of spreading propogandas, the Massachusetts Woman's Suffrage Association, in conjunction with the Boston Evening Record, has announced a senario contest, the theme to be a dramatization of the tenets of equal suffrage, with a prize of $75 for the winning sketch submitted and of $50 for the one deemed second best.

Subjects submitted must lend themselves to one real picturization, which restricts the number of scenes to be depicted to twenty at the most.

The winning suffrage drama will be released through the United Film Service, the selection of this excellent distributing medium by the Massachusetts Woman's Suffrage leaders being a distinct compliment to that organization and an eloquent commentary on its vastness and efficiency. It is the desire that the suffrage drama be shown in every city, town and hamlet in the country, and the choice of the United Film Service to control its distribution was made after a week of thorough inquiry into the best methods and channels in securing a nation-wide circulation for the film.

Judges of the contest will be Mrs. Gertrude Halliday Leonard, president of the Massachusetts Woman's Suffrage Association; Frank Cushman, dramatic editor of the Evening Record of Boston, and a third person yet to be chosen.

The scenarios should be addressed to Woman's Suffrage Scenario Contest, Boston Evening Record, Boston, Mass., and should be numbered as well as bearing a title. A sealed envelope, on the outside of which the title of the scenario and the number chosen by the entrant is to be written, and on the inside of which is to be a slip of paper containing the full name and address of the entrant, is to be enclosed with the scenario submitted. All scenarios entered must be mailed before midnight March 2nd, 1915.

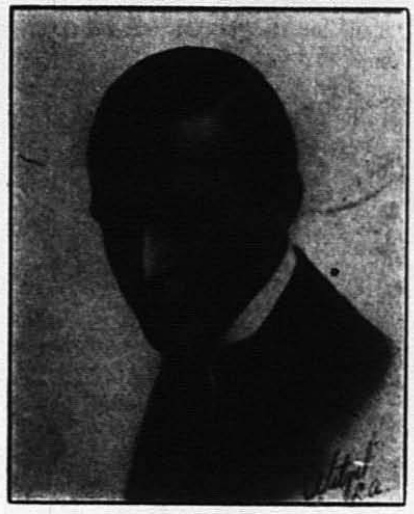
HAROLD LOCKWOOD BEGINS WORK WITH AMERICAN COMPANY

Harold Lockwood has started work with Director Thomas Ricketts at the American studios and is taking the lead in "The Lure of the Mask," which has been adapted by Mary O'Connor and which will be done in four reels. Harold Lockwood left the Famous Players to accept the very flattering offer made him by the American company, and will be featured in a series of dramatizations of famous novels and original photoplays. This is not the first time he has played under the direction of Thomas Ricketts, for he appeared with him when the Nestor company came to California from the east several years ago, when he acted opposite to Dorothy Davenport and other artists. Lockwood greatly increased his popularity and reputation while with the Famous Players, where he played opposite Mary Picford, Marguerite Clark and other stars, and with the opportunities which he will have at the American, this popularity should increase, for he is one of the most conscientious and best looking leads in pictures.

BESSIE BARRISCALE AGAIN FEATURED BY NEW YORK MOTION PICTURE CO.

Bessie Barriscale, latest recruit of note to the ranks of Inceville's stars, is enjoying a much-needed rest. She has just concluded the difficult task of playing the principal part in "The Cup of Life," a forthcoming Ince feature, containing a powerful preachment against immortality. The production was made under the personal supervision of Mr. Ince with the assistance of Raymond B. West, the "boy director." Pending the preparation of another vehicle in which she will be starred Miss Barriscale is building up energy by breathing the fresh air in the vicinity of her Hollywood home and driving to Inceville each evening to meet her husband, Howard Hickman, in order that that gentleman may not be compelled to "mooch" a ride in someone else's machine. Miss Barriscale says she thinks "The Cup of Life" presents the best work she has ever done.

Majestic-Mutual Notes



WALLACE REID

Wallace Reid, the Mutual-Majestic player, is some athlete. He displayed his brawny muscles in a scene of the D. W. Griffith masterpiece, "The Clansman." In this scene, which takes place in a saloon of the 1860 period, Reid enters in search of "Gus, the negro." A terrific fight takes place, and he, single-handed, makes pie out of all the opposers.

Lillian Gish, the Reliance and Majestic favorite, is an honest to God actress. Really, in a scene of "Enoch Arden," in which she is supposed to shed tears, this clever little actress did so, without the usual aid of onion fumes, or a pinch of tobacco in the corner of your eye. She is playing the difficult acting role of Annie Lee.

Francis J. Grandon, the erstwhile Selig producer, who directed the "Adventures of Kathlyn" series, has been added to the already large producing forces at the Reliance and Majestic Hollywood Studio. Mr. Grandon is one of the original "Biographers," he then appearing in Mr. Griffith's Biograph photoplays. He drifted from the Biograph to the Lubin company as a director, and produced a number of successful one-reel westerns for the Lubin firm.

Selig Company was his next engagement, followed by Keystone, and then to his present quarters. Mr. Grandon is a very capable film director.

Automobile row, which is located on the boulevard facing the Reliance-Majestic studio, is one of the sights of Hollywood. It is here, daily, that the cars which are utilized for the Mutual directors and players and the personal cars congregate. The list at times reaches up in the thirties.

Edward "Komic" Dillon, the Mutual comedy instigator, is very fond of hot waffles. It is a daily event to see Mr. Dillon at the waffle wagon for his mid-day repast. It would not be surprising if he announced the producing of a farce comedy in which steaming waffles, covered with granulated sugar, were to assume the principal roles.

Handsome Jack Dillon of the Mutual forces is quite a loveable character. He came west a year ago last January with Mr. D. W. Griffith, and since then has appeared in a number of the Mutual features. As "Biff" Hogan in "The Gangsters" Dillon rendered a very striking performance. He is the brother of the well-known Edward "Komic" Dillon.

Jack, before his Mutual engagement, played in Biograph's for six years. He prefers to portray the romantic characters—genteel heavies.

"Bill Gives A Smoker" is the title of the latest Komic, which is number 18 of the popular Paul West "Bill" series. Fay Tincher, who as a comedienne, has proven her ability, is decidedly funny in "Bill Gives a Smoker." The title role of "Bill" is played by Bobby Feuhrer, and Chet Withey, as Mr. Hadley, renders an amusing performance. Director Edward Dillon is responsible for it all.

Producer F. A. Kelsey of the Mutual studio has completed a two reel Majestic subject in which a pathetic tale is unfolded. "The Buried Past" is the title.

There is a pressing mortgage due on Muriel Manning's home. The Evening Statesman, on which she is a reporter, tells her if she will clear up the baffling murder mystery they will award her with sufficient funds to meet the mortgage. Muriel locates the guilty person after a thorough investigation, but the much-wanted woman's story is so touching to Muriel's heart that she decides not to reveal her. A number of interesting situations present themselves. Irene Hunt appears as Muriel Manning.

Augustus Carney, perhaps better known as "Alkali Ike," is now a member of the Mutual Hollywood studios. He will appear in comedy roles in forthcoming Reliance and Majestic photoplays.

Before joining the Mutual ranks Augustus Carney worked in Essanay and Universal pictures.

George Siegmann, after spending the greater part of a day in hunting a desired location, and photographing a few scenes, found on his return to the Mutual studio that the mountain on whose top he had taken some scenes, was on the wrong side of the film. This, if allowed to go without a retake would ball up the continuity of the story. Siegmann, who is in the game for the art of it as well as otherwise, did not rest comfortably until he retook them. A private showing of these scenes was the cause of many congratulations for George.

The electric light Reliance and Majestic studio, on which work was started a while ago, has been completed and is the busiest section of the Mutual outfit in Hollywood. Due to the fact that Mr. Weatherman has been unkind to the picture folks in Southern California for the past month or so. The dimensions of the new studio is 60x60 and 20 feet in height. The walls are covered with white paint and the big switchboards make picturesque studio equipment. There are a sufficient number of Cooper-Hewitt's and flaming arcs to enable five producers to operate at the same time.

The completion of the electric light studio has caused the Mutual directors to cease worrying when they awaken in the morning and heavy clouds and rain are visible.

The studio lies adjacent to one of the large open-air stages.

Charming Irene Hunt of the Majestic-Reliance studios received information from which she learned of her grandmother's death. Her many Mutual co-workers are in deep sympathy with her.

With the list of actors and actresses employed at the Reliance and Majestic studios increasing daily, many bungalows are being "Mutualized" in the vicinity of the studio, which is located in Hollywood.

Georgia and Parker Oliver are the names of two clever children who are appearing in Reliance and Majestic photoplays. "Sheriff" Arthur Mackley just completed "Your Baby and Mine," in which the Olivers played. They appeared in a number of Kinemacolor children pictures before coming to the Mutual studios.

Replete in action—intense in plot—and convincing in acting—thus has "The Forged Testament," a two-reel Majestic subject, been described.

"The Forged Testament" deals with a gentleman of leisure who endeavors to part a rich but passe widow from her vast fortune. A female reporter and the widow's daughters also figure prominently in the plot.

In the cast are Chas. Cleary, Cora Drew, Olga Grey and Signe Anon. The director is George Nichols.

Spottiswoode Aitken, the proud father of the Reliance and Majestic studios, reports that the most recent member of his family can utter "Mutual" now without any trouble. Of course, Aitken taught the child.

Among the most recent additions to the directors' force at the Reliance and Majestic studios are Baldy Belmont, Tod Browning, George Nichols and Lloyd Ingraham.

The Mutual directors' list is now pretty big, and more additions are in view.

Harry Pollard and Margarita Fischer are now engaged upon the production of a particularly beautiful four-reel photoplay entitled "The Dream Baby," which has been put into scenario form by Olga Printzlau Clark from one of her own poems. Miss Clark wrote "Motherhood" for Harry Pollard from one of her own poems, too, and those who saw it will welcome the coming of "The Dream Baby." It is said that Margarita Fischer has just as beautiful a part in this as in the former one, and as this is a four-reeler to "Motherhood's" one reel, the talented couple will be able to point the lesson with much beauty of effect. Mr. Pollard is relying upon his same capable cast. A photoplay to look forward to.

Universal Notes



MARIE WALCAMP

Making a wild jump from a fast-going auto to the back of a running horse is a feature in "The Lost Ledge," a Bison picture which William Clifford and Marie Walcamp, the daring screen actors, have just completed. Some remarkable scenes were taken at the oil wells near Los Angeles. This is the first Bison production in which no accident has occured.

Dorothy Phillips, the Victor star, plays the role of a cute Chinese maiden. Her name in the photoplay ("A Message from the Orient") is Wee Sim and she has a new nick-name as consequence. Several real Chinamen were used in the picture. One of them addressed Dorothy in his native tongue. It so happened that she had learned a few phrases on her trips to the Pacific coast so without much ado she answered him in Chinese. Miss Phillips managed to keep up the deception until her sense of humor overcame her and soon she was stuffing her handkerchief down her mouth!

Dear old "Daddy" Charles Manley, (Tom Kane) is doing some impressive work in "The Master Key," the great Universal serial. Despite his seventy odd years, Daddy is just as agile and spry as the rest of 'em and he took the trip to the Silent Valley, San Pedro, San Francisco and Los Angeles, where the company journeyed to photograph some out-door scenes, with the same zest as his companions. Some old gent, that!

"To err is human, to forgive divine," tells the story of "Where the Forest Ends," the two-reel Rex drama with Pauline Bush at her best. This charming and talented artist is doing the greatest work of her career as an emotional screen actress and in this passionate love story she is a rare combination of child and woman.

A tiny little miss of about four years, with wonderful dark curls and sparkling eyes, while eating jam and cake in "His Reward," Sydney Ayres new Powers-Universal drama, just looks right at you from the screen—and straightaway your heart is lost. Her name hasn't been brough to light as yet, but it is safe to predict that little Black Eyes will receive many love letters from little swains who see this thrilling drama.

In "The Message," Harry Myers, the Universal star and director, had to hang from a window of the second story

and swing his body until he could climb into another window several feet away. The stretch would surely have been impossible for any one else, but Harry is a six-footer and a little gymnastic feat of this sort did not "phase" him at all, at all! Besides, in the same production, eight pistols were fired at him at a distance of ten feet. He feels fine now after having some of the powder picked out. Oh, this movie business is certainly not all honey and roses!

Francis Ford has just completed "The Hidden City," a mystical melodrama in two reels, one of the regular, exciting Ford-Cunard stories with the leads played by this popular couple, and the story (as usual) by the lady. "The Hidden City" is really a hidden one and furnishes some good surprises, and the acting throughout is strong and compelling. Grace is now writing another big story and Ford is making preparations for its production.

While taking a scene in which Eddie Lyons and Lee Moran, the Nestor comedians, were having a fight in the kitchen of a cafe, a cabbage which was intended for Lee missed and hit—Victoria Forde. The mean part of it was that Vicky was about to go home and was adorned in one of her newest and prettiest frocks! She shan't forget "A Mix-up at Maxims," for a long time!

Max Asher, with his funny German make-up, in company with Gale Henry as an old maid, have as able assistant fun-makers, two nice, fat, woolly black bears! All this happens in "Back to School Days," a Joker comedy. That school room scene is worth the price of admission any day, by the way.

Mary Fuller, the famous Universal star, has donated an exquisite filmy fantasie of dainty shell-pink pussywillow silk, trimmed with tiny rose buds, to the Fashion Auction being held in New York by the Evening Mail Save-a-Home Fund.

Rex de Rosselli, the handsome character actor of the Bison-Universal company in California, is playing in "The Blood of the Children," a thrilling tale of the west. In this picture-play Tom Walsh, one of the property men, was terribly burned by a powder explosion.

No, Grace Cunard and Francis Ford did not go to India to get those wonderful scenic effects in "The Curse of the Desert," their latest triumph. All the pictures were taken in Universal City, the city of many cities right in California. Of course, you know they have a wonderful zoo, so it was the easiest thing in the world to get the proper atmosphere by utilizing the camels and other eastern animals. The wonderful battles which are fought in this production are indeed a marvel of motion photography. Don't forget to visit Universal City (near Los Angeles) when you take that trip west and see how moving pictures are made. It will be the greatest trip ever, and all the Universal stars will greet you with open arms.

Beverly H. Griffith, former business manager of the Sterling Motion Picture company, is in New York for a few days before going to his home in Atlanta, Ga., for a visit to his mother. He will then return to Los Angeles in time for the opening of Universal City.

Billy Taylor, he of the Favorite Players, has joined the army of no-hat wearers. Williams owns to be just a little thin on top and means to show that he can do as so many others have done in Los Angeles, replace the thin appearance with flowing locks. He used some patent grower one day and every one kept away from him.

Belle Bennett, who has written to say she is returning to work and Los Angeles after a long holiday through sickness, has been visiting her people in Minnesota, where she is a great favorite and where the appearance of herself in pictures will always draw a big crowd. Her father and mother have been in the show business all their lives, and Belle used to travel with them as leading woman and is known throughout the middle west and west. She is a very beautiful young woman and has an excellent screen appearance, and her return will be welcomed.

Charles Ray had a narrow escape from injury the other day on his way to work at Santa Monica. The axle of his car broke and the car turned turtle, but Ray jumped and was not even scratched. It is his bank balance which has suffered most. Ray has been singularly unfortunate with his automobile, and has had more than his full share of trouble, but he says he is thankful that he has never been hurt, and believes he bears a charmed life—so mote it be. Ray is taking the lead in an oriental picture in which he is a young officer, and is giving an artistic presentation, as usual.

Inceville Notes



FRANK BORZAGE

One of Margaret Thompson's favorite roles is that of a Dutch maiden, which she has so beautifully interpreted in the many stories of Holland life that have been turned out by Producer Thomas H. Ince. She succeeds in giving her usually fine performance in "The Mill by the Zuyder Zee," another pretentious production soon to be released by the New York Motion Picture Corporation. Miss Thompson, who is in private life Mrs. Eugene H. Allen, plays the part of the wife of Dirk Brandt, portrayed by Frank Borzage.

Inceville, where Kay-Bee, Broncho and Domino films are made by Producer Thomas H. Ince, embraces among its features a genuine Dutch windmill, a replica of an historic landmark in Holland. This is seen in some of the big scenes of "The Mill by the Zuyder Zee," a forthcoming release of the New York Motion Picture Corporation, treating of the Spanish invasion of Holland.

Selig Notes

Stella Razeto, the little Selig leading lady, is jumping fast into popularity, and her recent work is proving her an actress of very varied attainments. In comedy work she is inimitable and her dramatic work is distinctive for it breadth and power. Stella can make up to look a girl of fifteen or a middle-aged woman, and in her "straight" acting is one of the most attractive actresses on the screen. She has the benefit of the direction of Ed. J. Le Saint, whose present production, "The Circular Staircase," is making a very brilliant and interesting motion picture.

"The Carpet from Bagdad," a magnificent Selig Spectacular Special, is soon to be released. Critics pronounce it a wonderful Pictureplay.

Hoyt's most laughable comedy, "A Texas Steer," featuring Tyrone Power, the well-known actor, will be released soon by the Selig Polyscope Company.

On each Saturday a Selig Jungle-Zoo Wild Animal Pictureplay one reel in length, will be released. Love and the Leopard to be released Saturday, February 20, is the thrilling and exciting first number. Hearts of the Jungle, telling of the love of a leopardess, will be released Saturday, February 27.

Wallace Clifton, photoplay editor of the Selig Jungle Zoo, who disappeared mysteriously two weeks ago, has returned with a smile on his face and a bloom on his once pallid cheek. A weekly newspaper at Newport-by-the-Sea "discovered" Clifton rusticating at that place, at the same time giving his temperament full play in pre-

paring several original scripts for the studio. Incidentally the editor was marooned for a day when the high tide, caused by a terrific storm, surrounded his seaside cottage. He states that he secured absolutely no inspiration from the water.

Every care is taken to make scenes in Selig Photoplays true to life. No detail is too small to be overlooked for in the aggregate they assume great importance. Costumes, furniture, etc., must all conform to the period of the time in which the film drama is cast.

Bessie Eyton is negotiating for a raceabout of more power. During her big auto race against Thomas Santschi she was disappointed to find that her car would not give her more than 65 miles an hour. Therefore the Selig star may be seen shooting the boulevards in a big-un ere long.

John Robinson, manager of the menagerie at the Selig Jungle Zoo, has a large bulldog. Director Martin, of the same place has a larger bulldog. Both dogs got loose and tore at each other. A dozen actresses screamed while the men shouted, "Look out! Look out!" Then the ferocious bulls stopped short and kissed each other. That's all.

"The Circular Staircase," is practically completed at the Selig Mission studio at Edendale, California, where Director E. J. LeSaint and his all-star company have been engaged upon the production for two months. Stella Razeto, Guy Oliver and Eugene Besserer were in the cast. Studio runs of the negative give great promise of a mysterious atmosphere, gripping story and convincing feature throughout.

Bessie Eyton, the Selig star, took two private lessons in late dances, went to the Photoplayers' Ball and proved to be one of the lightest of the fantastic trippers. These athletic girls prove apt pupils.

The public will ge given three guesses whether the two new Selig blondes are sisters, cousins or merely mother and daughter. Many communications already have asked that the relationship be established.

Director Thomas Santschi has a script which calls for a howling wolf. He has the wolf but is waiting for a trainer who can get the fickle animal to howl a plenty when the cameraman is turning. At present the beast's howl has nothing on Santschi's wail.

Lillian Hayward, the dependable and able character woman of the Selig forces has many happy thoughts in case of difficulties. For example she rang up a garage late one night and told them to go to a certain corner and get her car which had "valve trouble." The service crew hastened hither and found a flat tire. The actress explained later that she was absolutely correct; the tire valve was in trouble.

The Diamond "S" Horseshoe Association has begun business at the Selig Jungle Zoo, Los Angeles. Eminent screen stars are to be seen upon the battle grounds daily, pitching the simbols of good luck but failing to star at the new game. Among those who are in training for the championship are: Tom Santschi, Norval MacGregor, Edwin Wallock, William Scott, Billy Stowell and others. John Lancaster has promised to join but who ever saw a comedian doing actual work?

Vivian Reed, the leading lady, whose face is new to Selig admirers, is one of the most recent stars to join the Jungle Zoo studio. Miss Reed will be remembered as "The Girl with the Million-Dollar Smile," and the beauty who starred with Mrs. Leslie Carter in "The Heart of Maryland," but who preferred to remain in beautiful Southern California to returning to the East with her company.

DAVE SALZMAN CONTRIBUTED MUCH TO THE SUCCESS OF THE PHOTOPLAYERS' BALL.

Credit, where credit is due. Mr. Dave Salzman, who conducts a "Toggery" on Fourth near Spring street, has taken much interest in the success of the Photoplayers' ball of Feb. 13th, and has been one of the biggest boosters of the club. When the ball was announced, some three or four weeks ago, Mr. Salzman called at this office, desirious to give a helping hand for the success of the ball. Everybody has admired the most wonderful display of motion picture stars, photos and paintings he made in his show windows to boost the ball. Mr. Salzman has hosts of friends among Photoplayers and the day of the ball was declared by him as a legal holiday. Mr. Salzman attended the affair with about twenty guests.

Notes from Everywhere

Harry Weiss, manager of the Chicago branch of the World Film Corporation, saw the psychological moment to present the Brady feature showing Alice Brady in "As Ye Sow" in Rochelle, Ill. There was a fight to close the motion picture theaters in Rochelle on Sundays, but the majority won out by six votes. Manager Weiss saw an opportunity to impress Rochelle with the value of the World Film features, and he arranged to play Alice Brady in "As Ye Sow," on the first open Sunday, thereby proving to the clergy that the voters knew what they were doing when they voted for Sunday performances.

George A. Lessey is directing the production of "The Corsican Brothers," in which King Baggot, Frank Smith and Jane Gail are featured.

Manager Geiger, who has been associated with the Pathe Exchange in Michigan, is now a member of the traveling forces of the Detroit branch of the World Film Corporation.

Courtenay Foote entertained a part of his studio friends the other night, when they all went to see "The Message of Buckshot John," in which Foote and Hobart Bosworth gave some notable performances. Both of the fine artists shine in this production, and it is doubtful if either of them ever did anything better. At the supper which followed, Host Foote was presented with several gifts to remind him of his part as the unscrupulous rascal. One was a pair of ventriloqual dolls, another a thumbed pack of cards, and yet another a crystal ball, signifying his rise in the profession which he portrayed in the picture. It was a merry evening.

Phillips Smalley and Louis Weber have severed their connection with the Bosworth Incorporated and are taking a much needed rest. They are much pleased with the big reception being accorded to "Hypocrites," which is heralded by the critics as one of the greatest pictures ever made. They are at present at their pretty home in Hollywood, but will make an auto trip to San Diego and then to San Francisco to see the other exposition, after which they will decide between the several offers they have for consideration. During their connection with the Bosworth company they did notable work, and their "Hypocrites" is one of the great pictures which will live and be repeated from time to time. It is still running in New York and is being eagerly looked forward to elsewhere.

The Masterpiece Film Mfg. Co. wishes to deny the rumors abroad that they have disbanded their company and ceased to produced.

How this false report originated is not known; but that it is false is proven by the fact that the Masterpiece Studios are alive with the bustle and excitement preparing for the produtcion of their next picture "Lord Loveland Discovers America," which will be released on the Alliance program.

THOMAS JEFFERSON, SON OF JOSEPH JEFFERSON, JOINS MAJESTIC COMPANY

Thomas Jefferson, the well-known forceful actor, who, as every one knows, is the son of the well-known Joseph Jefferson, of "Rip Van Winkle" fame, is to appear in Reliance and Majestic photoplays. Thomas followed his father, Joseph, on the legitimate stage in "Rip Van Winkle," and scored tremendously.

The first appearance of this splendid actor will be in the title role of a Reliance drama, "The Tramp," from the pen of Russell E. Smith. Supporting Jefferson in this single reel drama are Miriam Cooper and Elmer Clifton, who were so excellent in D. W. Griffith's picturization of "The Clansman."

The title "The Tramp" suggests the main theme of this strong sympathetic Reliance release. He is the good old gentleman of the road—who is kicked around by the inhabitants of this country town. He overhears one night, in the tavern, a "fly" traveling salesman who boasts of winning one of the girls of the town with false promises of marriage and flattery, with whom he is planning to elope that night. The tramp's better nature asserts itself and he resolves to save the girl—which he does, after going through a number of thrilling scenes. However, no one knows of his good deed—and he is only a tramp, who disappears down the road.

LEWIS J. SELZNICK BACK IN NEW YORK.

Returns with Cheering News from Transcontinental Trip

With his face wreathed in smiles at the thought of being back home, Lewis J. Selznick, general manager of the World Film Corporation was seen at his desk yesterday, welcoming his friends who were anxious to know how he had enjoyed his swing across the continent.

When interviewed, "L. J." as he is best known to his friends, said, "Things never looked brighter in the feature film business. The week closing today is the largest the World Film has ever had. We have surely exceeded our former records by $8,000 on the week's business. Of that I am sure, and when the final reports are in, I am certain that they will exceed the amount.

"The profit sharing plan is working splendidly. Everyone of our employees is heart and soul for the organization and we have a waiting list that could double our present staff were we willing to put them on. The prize winners in the second period among the salesmen are Richard Fox, of Chicago, who won the first prize in the first period. He wins the first prize again. Louis Machat of Boston, wine the second prize, while J. Walter Lamb, of New York, wins the third prize."

While in San Francisco, General Manager Selznick was the guest of President Moore, of the Panama-Pacific Exposition, and when he finished looking over the buildings of the Fair he said that the World Film Corporation would do something for the Fair that would insure five million people knowing about the Panama Exposition daily. Every exhibitor in the country is now able to show Mr. Selznick's recommendation that everyone in America, who is able, should attend the exposition because it is a National institution, and not a local one.

Tomorrow night Mr. Selznick will be one of the guests of honor to attend the first birthday dinner of the World Film Corporation. He is certainly a proud father as he watches his child. That infant is now the lustiest that the motion picture field knows and its period of growth, according to its father, has just begun. All the directors and officers are congratulating Mr. Selznick on the anniversary of the World Film Corporation and the wonderful showing he has made.

FORTHCOMING ALLIANCE RELEASES

President Andrew J. Cobe, announced that the Alliance Films Corporation had completed its tentative list of forthcoming releases. The Masterpiece's Film Co. production of "Jack Chanty" with Max Figman and Lolita Robertson which will be released February 22, is followed by Carlyle Blackwell in the Favorite Players production of the political romance "The High Hand."

Max Figman in Edward Peple's charming play "The Prince Chap," will be assigned a date and also be released on the Alliance program.

Preparations are under way at the studios of the Masterpiece for the production of "Lord Loveland Discovers America," while Carlyle Blackwell is busy witl the first stages of "Jason," from the Justus Miles Foreman novel.

MAX FIGMAN IN "JACK CHANTY" NEXT RELEASE ON ALLIANCE PROGRAM .

Max Figman in "Jack Chanty," is announced by General Manager Cobe as the next release on the Alliance Program. This is the third production made by the Masterpiece Film Co. to be released under the Alliance banner, and was adapted for the screen by Elliott J. Clawson from the widely read novel of the same name by Hulbert Footner.

The story deals with the exploits of "Jack Chanty" alias Malcom Piers who, after becoming bankrupt seeks to recoup his fortunes in the wilds of the Canadian woods.

This is by far the most ambitious film production Mr. Figman has yet appeared in. Most of the scenes were taken among the densely wooded foothills or on the peaks of the Sierra Madre. Several views of great beauty were obtained from these points which are over seventy-two hundred feet above the sea level. For nearly a week the entire company lived in the open, and the camp material purchased for the production was put to practical use.

In the wood scenes several wild animals stalk across the natural settings. A puma and a number of young bears were caught unawares by a camera man in ambush and were cleverly worked into the story. A contingent of Mojave Indians including squaws and papooses appear in the mob scenes.

In the company supporting Mr. Figman are Lolita Robertson, Edwin Harley, H. A. Livingston and Antrim Stewart.

"HYPOCRITES" RECEIVES MUCH PRAISE BY PRESS.

Undoubtedly the best feature of the year, was the unanimous verdict of the entire press of New York after the opening performance of "Hypocrites," at the Long acre Theatre, and to justify this verdict, it has since played to capacity at all performances. In addition thereto it has received the praise and support of the clergymen, educators, and has caused weekly periodicals to print splendid editorials on the achievement of artistic films and their educational worth and value. In fact "Hypocrites" is the first film to have the honor of being made a special subject, editorially by Norman Hapgood, in Harper's Weekly, in the issue of February 6th.

Gabriel, an ascetic monk of the olden times is secretly carving a perfect image of Truth, a nude beautiful woman, and on a fete day it is to be presented by the Abbot, who consents to unveil the statue in the presence amidst a large gathering, and not knowing the statue is that of a nude woman, is shocked and mortified, leads the monks and populace to assail Gabriel, who is killed by the maddened crowds. After a space of several thousand years the sculptor is seen as a minister in a church of today denouncing hypocrisy, and pleading for truth, which is ignored by all but two of his parishioners, and when left alone the minister picks up a newspaper which had been in the possession of the choir boy, in it he sees a picture of the famous painting "The Truth," and follows with scenes, showing the hypocrisy in all matters, love, politics, business and other phases of life's dealings.

The whole conception is magnificently worked out, and is acted with great cleverness by Courtney Foote, as the minister, Margaret Edwards as Truth, Myrtle Stedman and a very capable cast of Bosworth players.

"Hypocrites" was produced by Lois Weber, who in addition to being one of the best directors in the business, is also the only woman who has directed a feature that has taken the country by storm. It will run indefinitely at the Princess Theatre in New York, and the Majestic Theatre in Brooklyn. Harry L. Reinbach is the special representative of "Hypocrites," for the Bosworth, Inc.

KANSAS CITY TO HAVE KRITERION SERVICE

Kansas City and the surrounding territory, commencing with March 1st, will be served with the Kriterion Service by the Kansas City Kriterion Service Company, which will soon open office in that city. This venture is backed by the same people who have arranged for the Chicago territory. Messrs. Bolford and Leverton who have exhibited their features in the past in this Southern territory, are two of the gentlemen that are behind this exchange.

Quarters have not as yet been selected but it is expected that suitable offices will be found within the next week. This exchange will also be equipped with everything modern, including an exhibition room where advance releases can be shown.

"I find that many of the exhibitors," says Mr. Belford, "are not only anxious but eager to use this new program. It seems to have come at a psychological time when something new and decidedly distinctive is wanted. The many theatre owners that I have spoken to seem to feel the need of just such service as the Kriterion is offering. Everything seems to indicate that things are going to start off with a zest."

DYREDA ART FILM SECURES A NEW YORK STUDIO

J. Arthur Fischer, in conjunction with the H. H. Gibson Realty Company, leased for Cross and Brown, the top floor at No. 3 to 7 West 61st Street, New York, for ten years to the Wyreda Art Film Corporation, whose productions are handled through the World Film Corporation. The floor will be used as a motion picture studio, with the lease is included an option on half the floor beneath, the aggregate rental being $117,500. The premises are 75x200, extending through the block to 62nd St.

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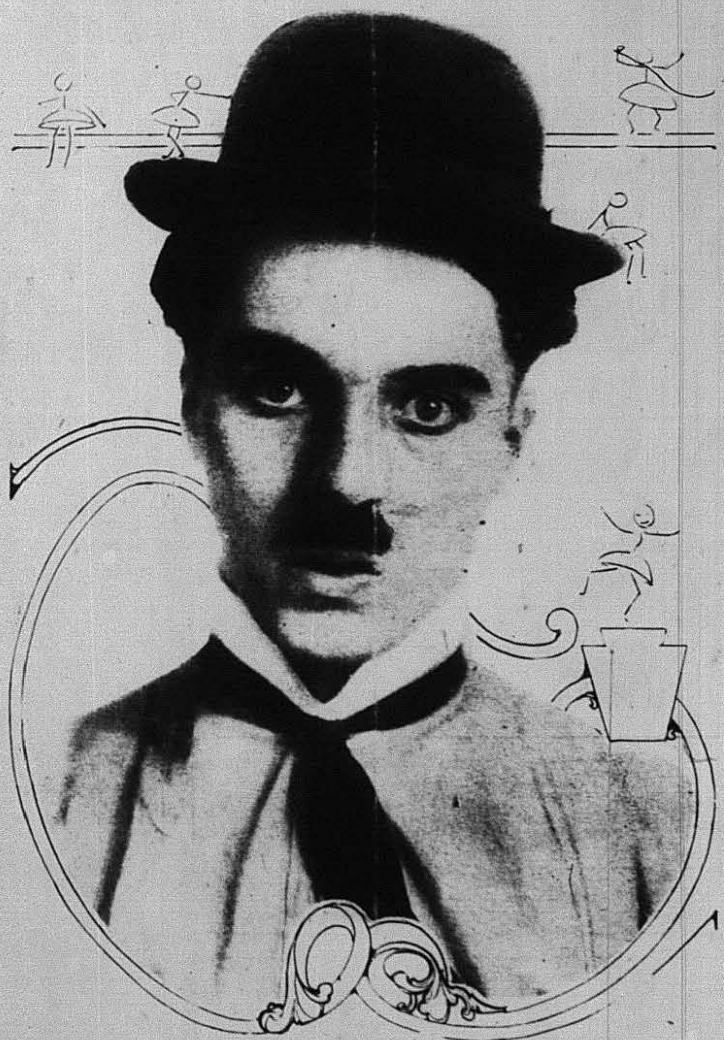
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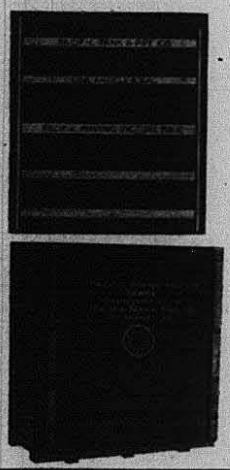
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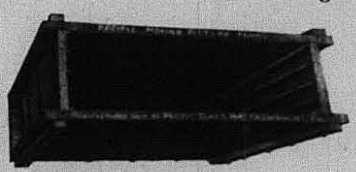
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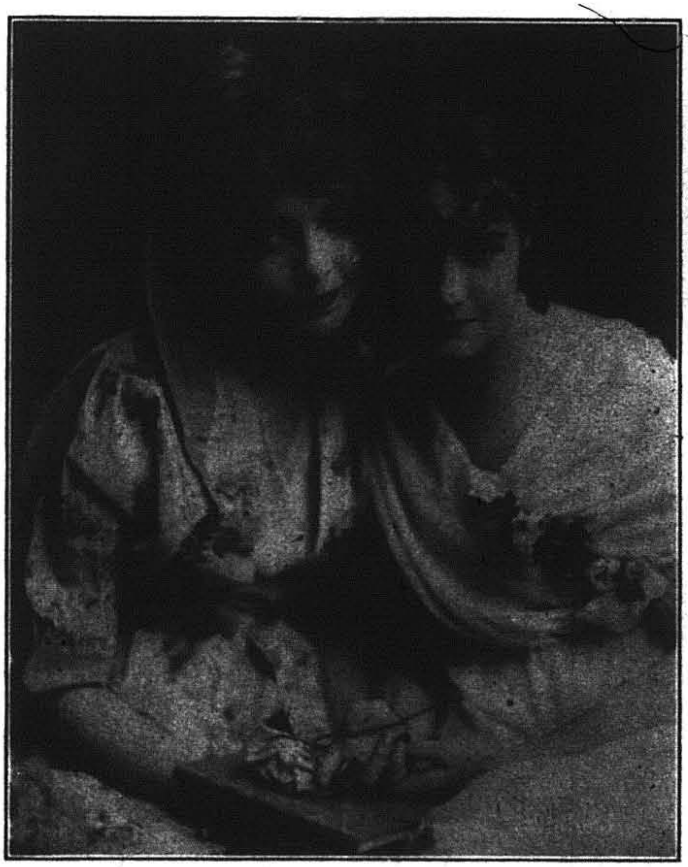
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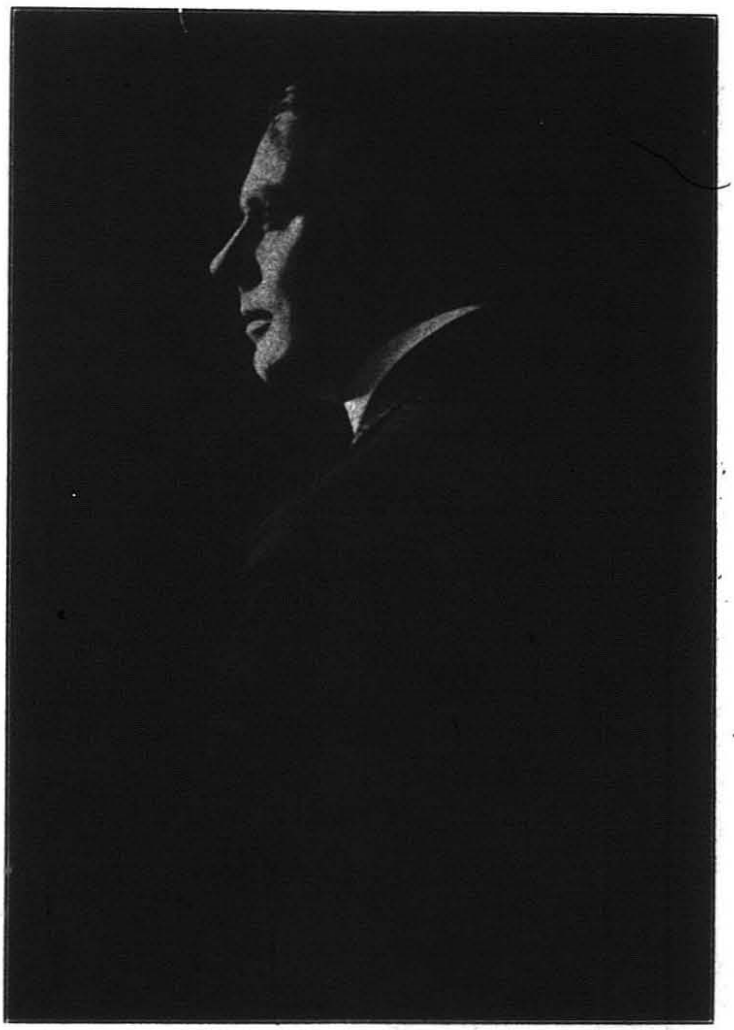
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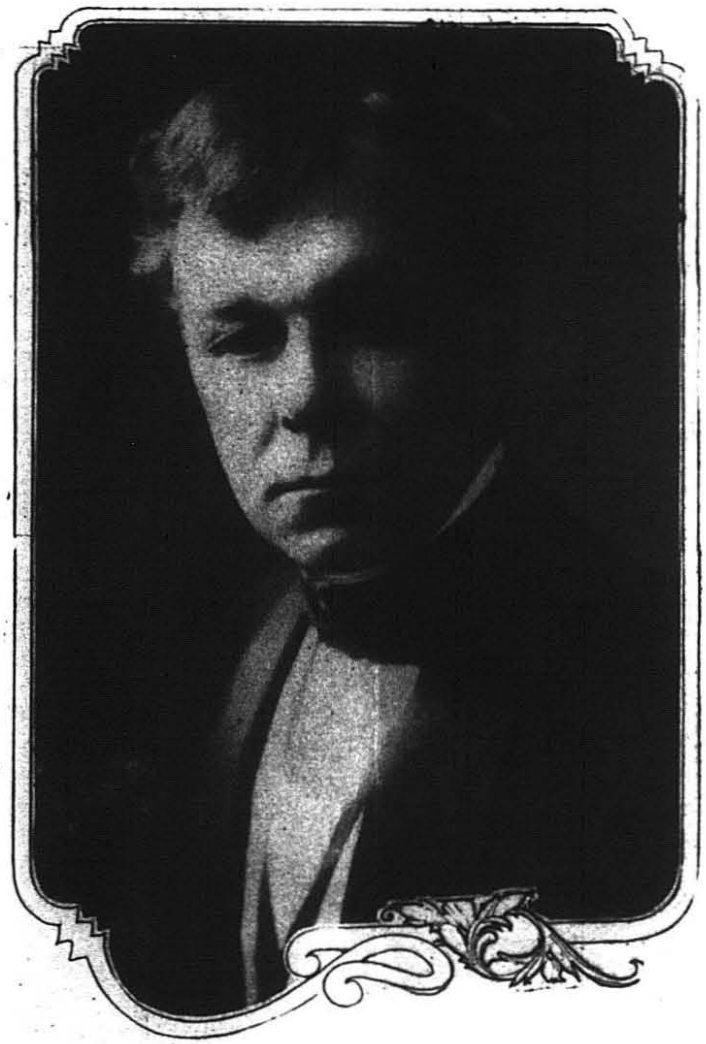
MABEL NORMAND,

Keystone Film Co., Edendale, Cal.



MATT MOORE,

Imp Leading Man, Universal Film Co., New York.



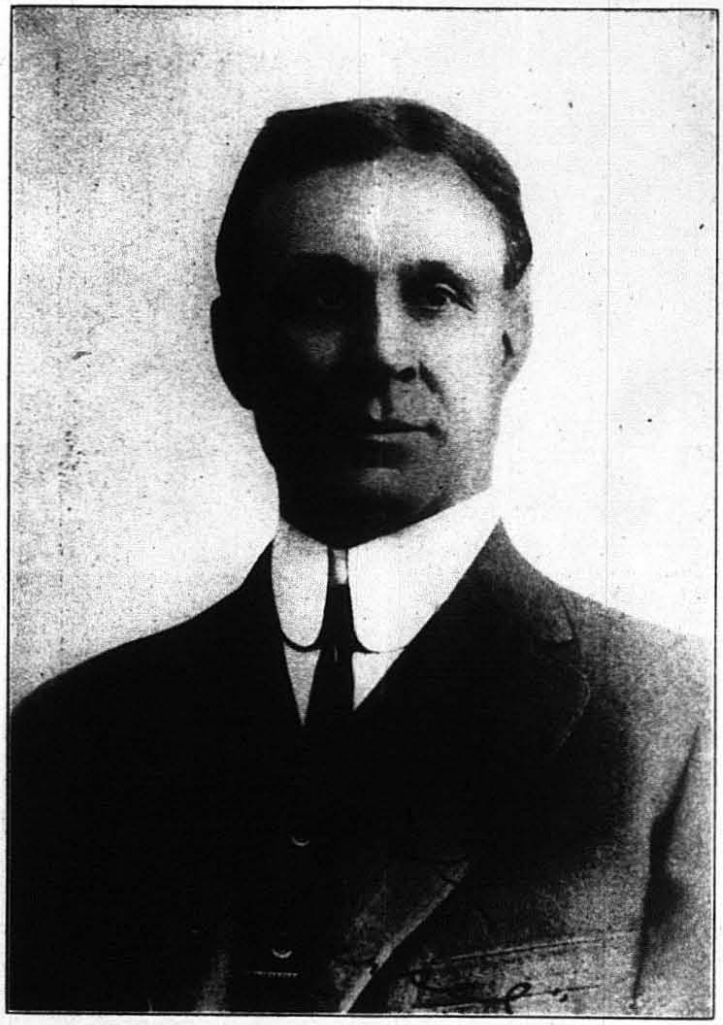
WILBUR HIGBY,

To Play with Robert Edeson, Griffith Studio.



KATHLYN WILLIAMS.

Selig Polyscope Co., Edendale, Cal.



CHAS. OGLE,

Victor Leading Man, Universal Co., New York.

Fifty-seven Feature Film Companies Wrecked During The Last Year; Apparently By Mismanagement, Fore-flushing Methods and Broken Promises

(Written by Frank M. Wiltermood)

William A. Johnston, publisher of a very estimable magazine devoted to important news of the cinema industry, declares in a recent edition of his journal that fifty-seven feature film companies in the United States were wrecked during the last twelve months on the cruel, jagged rocks of failure and sank into oblivion like war-ships suddenly torpedoed by elusive submarines. Many of these defunct enterprises blossomed out with a great tantara of publicity, they flourished a while and then, resembling the last roses of summer, they faded, became disintegrated and were blown out of sight. Sad was their fate, woful was their financial loss and, whisper it gently, greatly instructive to art students is the lesson these failures teach concerning how to launch a feature film organization, how to properly conduct it and how to steer the film ship onward to business success without danger from the rocks and shoals of ignominous failure, consternation and oblivion.

It would be a very good wager to bet that a large majority of these wrecked corporations were captured by incompetent pilots who could not, if left to their own devices, write a feature drama, or properly direct its production or perform any of the other most important acts required in the adequately artistic filming of a first-class release. Yet these managers lolled back in their mahogany chairs, puffed on costly perfectos and tugged to their silk shirted breasts the fatal delusion that they were cinema sages and thoroughly capable of setting the world afire with stellar productions. When the financial crash came these four-flushers undoubtedly put the blame on other shoulders and sought a hide-out in the tall grass of other fields of industrial endeavor, soothing their souls with the function of forgetfulness.

Analysis of these fifty-seven financial blow-ups would doubtless show many cases something like the following: Harry Hokum and Bill Bunkum, possessed of some money, but who have only a curbstone knowledge of artistic film manufacturing, induce several of their wealthy friends to join them in starting a "feature film company." They lease a plot of ground, erect a studio and prepare for action. Hokum elects himself president of the concern, Bunkum selects for himself the position of general manager, while one of Hokum's friends is chosen for studio overseer, and one of Hokum's comrades is pressed into service as secretary and auditor. Although none of these managers could produce a good picture to save his soul from Gehenna they all strut around the studio, talk learnedly of what big films they are going to turn out and generally they carry themselves in the style of Alphas and Omegas of all feature film wisdom, talents and genius.

A couple of fairly good directors apply for a position with the new company and are given employment. Now, if these directors were left alone in their work of filming productions and were furnished with good, well-paid players and adequate properties, these directors would have a fair chance to produce acceptable releases, but this usually does not happen in cases like that of Hokum & Bunkum, for these pilots step in, hire players at very low salaries, buy scenarios for about one-third what reputable companies pay for scripts, rent cheap scenic accessories, handicap the director at all points and then, when the filmed stuff is reeled off in the projection room, Messrs. Hokum and Bunkum roast the picture and wonder why the director did not turn out a Cabiria, a Clansman or a Quo Vadis.

Four-flushing does not bring good returns in the buying of scenarios, in paying salaries to players, in making promises to business associates or in dealing with film folk generally. The cinema industry quickly becomes wise to the piker, the man who always must have an ace in the hole before he chips in. Artistic pictures cost real money—and lots of it. The misguided manager who grinds directors down to very small wages, who buys scenarios for picayunish pay, who continually makes promises only to continually break the pledges is absolutely certain to have these chickens come home to roost later on in business stagnation, loss of friends and general dismay. You can't flaunt the people who are looking for standard prices for scripts, for standard salaries to directors and the keeping of promises made in business.

A new order of conditions has come in cinema work, the staging of big stuff and the avoidance of dramas and comedies that contain wornout, dead and crudely inartistic situations. Releases that depend on the ancient hold-ups, shoot-em-up-Bill episodes, bar-room gunplays, snakes, stage coaches, mine explosions, crooks, criminals and underworld degeneracy are obselete, for the theater-goers have become sated with the be-whiskered materials and now demand photoplays that show marks of originality, genius and high talents. Many of the fifty-seven varieties of corporation wrecks last year started out by producing dramas filled with episodes as old as the hills and these concerns exploded because the managers did not have brains enough to know that this is an age of rapid progress along all lines of endeavor, that the film industry is the most progressive art in the world and that before a director produces a feature film nowadays he must first be very certain that his scenario really contains feature material and is not a rehash of situations that were ancient before the time the unknown gink struck Billy Patterson, or before the day the governor of North Carolina spoke something to the executive of the next state on the south.

Men with high-sounding names who sit in editorial berths and hand out cakes of alleged scenario wisdom should themselves be competent enough to write good photo-dramas, or else there is something wrong somewhere. A certain organization of script writers made it a requisite to membership that an applicant must first show that he had written at least ten produced photoplays. That's the stuff, make 'em prove that ther are real scenarios and are not four-flushing in their professed claims to expert competency in script building. A man whose scenario experience has been confined almost wholly to composing split-reel comedies has hardly a right to attempt to dictate to authors of many feature films how first-class dramas should be written to abide by standard studio form. Individuals like Messrs. Hokum & Bunkum will always act as if they were possessed of adequate knowledge of the manner in which a first-class working script should be builded, but if you should ask Hokum or Bunkum to write a photoplay themselves you would soon find out that what they didn't know about real scenario art would make a big book. Your really genuine first-class script maker is one who has worked for many months in some big scenario department and who has learned by contact with first-class directors the proper way to handle close-ups, sub-titles, visions, cut-backs and the other artistic unfoldings of a story.

One of the concerns which exploded last year with a heavy detonation paid its scenario editor the magnificent salary of twenty dollars a week. This scribe took the position because he was promised a raise of salary within a short time if he would begin work. He buckled in, wrote good scripts and when the promised time for his raise of salary he got—not more pay, but more promises. "String along with us and we will make good with you later on"—that is the siren song of the Hokums and the

PHOTOPLAYERS' WEEKLY
Published every Wednesday by
The Western Film Publishing Company
Oscar Steyn Editor

Office
Room 108
Hippodrome Theatre Bldg.,
Phones
F 1841

New York Representative..... Geo. K. Henken
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THE SUCCESSFUL "EXTRA"

Has the "Extra" man or woman as good a chance now as they had five years ago? This subject has been discussed in this paper in an early issue by Francis Ford and was answered by many letters to the Editor, and to Mr. Ford personally.

Owing to the many views on this subject, this publication would like to hear from some of the injured ones and any good argument will be printed in a future issue of the Photoplayers' Weekly.

OPTIC THEATRE

Almost like the story of a motion picture has been the rise in the film game of Seth D. Perkins, now manager of the Woodley and Optic theatres, who less than a year ago was only a door keeper.

When the stringency in financial circles hit Los Angeles, Seth D. Perkins found selling automobiles a precarious means of livelihood. He looked about for another opening. The motion picture industry looked promising.

Perkins decided to learn the business from the ground up. He obtained a position as doorkeeper at the Woodley theater, where his constant devotion to business and suggestion of new ideas won for him the position of manager at the Optic. At the time he took hold of it that theater was a losing proposition. Within a month he made it pay large dividends. So pleased were his employers with his showing, that when several managers had failed to make the Woodley produce what it should, he was made manager of both houses. Shortly after he assumed the direction of the Broadway showhouse, it started to pay.

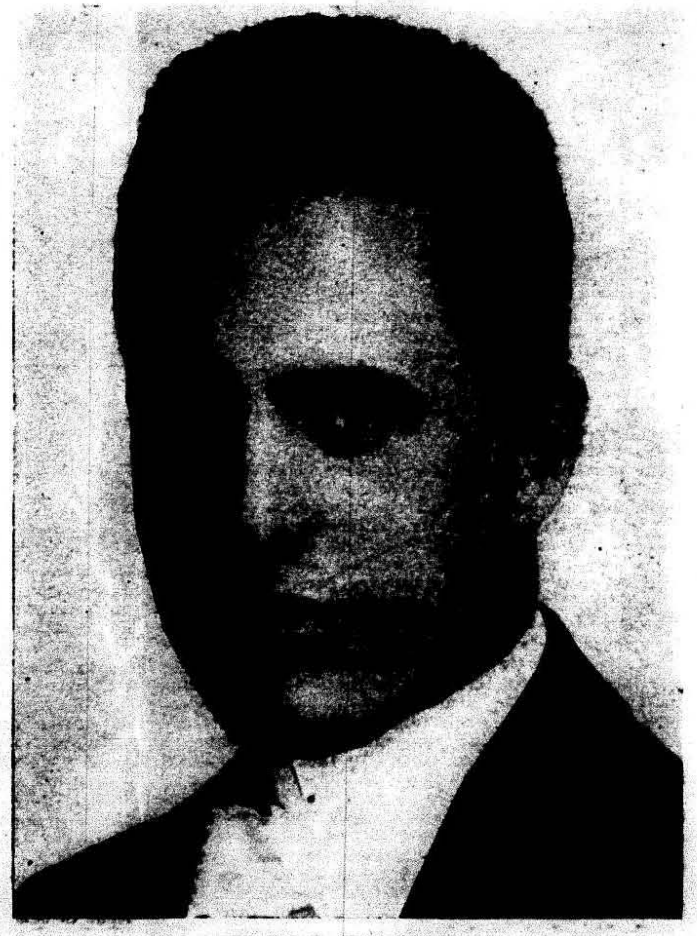
When the Southern California Motion Picture Exhibitors cast about for a man to manage their ball, Seth D. Perkins was chosen. He made it a "Welcome Mary Pickford Home Ball," and several thousand disappointed people were turned away from the doors. He managed the whole affair with the assistance of Harry Hammond Beall as director of publicity.

Mr. Perkins' friends predict a great future for him in the picture game.

Bunkums. They peddle this bovine stuff to players, to directors ,to scenarists, to stage mechanics, to business men and to everybody else with whom they come in contact and, as a result, these handers-out of the pie-crusty bunk eventually become known to everybody as pledge breakers, pikers, four-flushers and cheap skates. The chickens simply come home to roost.

Yes, the lesson taught by the sinking of fifty-seven film crafts during the last twelve months is worthy of being taken to heart, for the moral of the cinema shipwrecks is that Hokums and the Bunkums can't slip out the soft stuff and get by with it, they cannot get first class scenarios for less than standard rates, they can't produce feature films with poorly paid players, they can't make high class pictures out of low class properties and they cannot fool all the people all the time.

Making good pictures is, in the last analysis, simply a question of brains, genius and talent. Men and women who are possessed of the arts that bring first class films are surely entitled to first class salaries, thoroughly courteous treatment from managers, adequate publicity and artistic appreciation generally. These rewards they do not receive from the Hokums and the Bunkums and so they drop out of the ranks and better themselves elsewhere, the concerns thus losing their best players, their best scenarists and their prestige generally as feature film-making concerns. Later on these four-flushing companies explode and blow away, to make room for competent rivals. They simply do not get by the post of success because they do not play the game according to Hoyle ,they try to fudge out aces on their rivals, they are detected and made to quit. The cinema art has no room for the piker ,the four-flusher, the promise breaker or the cheap skate.



SETH D. PERKINS

Shall We Educate the Public? By Boss

Some great man at one time said "to Hell with the public", but the public refused to even negotiate for a ticket—wise public. The public is not so willing to go to places that they are not familiar with. If by chance it was a country that had been boomed by a great railroad as regards to climate—perhaps Mr. and Mrs. Public would take a chance, but to an extremely warm place that has no representatives in the United States, I am afraid some great man will have to find some other means of getting rid of paid gatherings.

Now, you might say, what has all this to do with educating the public—nothing—no more than the publisher who at one time printed in his book, regarding the snakes in Ireland—and after it followed there are no snakes in Ireland.

Here are many classes of educators who are trying every day to educate the public to his special advantage. The preacher who never saw a prize fight but knows it is not good for the public. The old ladies who never saw a horse race but knows it is injurious to the community. The temperance crank who never drank a drop of anything and never lived in Maine or Kansas but still preaches of its advantages of a perfectly dry town—as if it was possible—and the old reformed rounder who says there should be no red light district. He prefers to have young girls brought before the public's eyes and made an example of it to educate the public. But, let me ask, how do those people know what is the best for the public if they (and of course they haven't) never visited such places as a red-light district.

But there they are tending to their line of business. We are photoplayers and our line of business is pictures. Now, as regards to educating the public regarding pictures, I think it a mistake. Don't you? Do you think that the public wants to know how pictures are made? They do for their own gratification, but how about us? Did you ever want to go and see Keller, the Magician, perform a trick after you knew how it was done? Of course not. Neither will the public want to see the pictures on the screen after they know how they are made.

I can remember one time I wondered at everything done in the picture, but after I had worked a few weeks in a studio and saw how things were faked, the screen held no charms for me.

Not long ago a certain general manager of the So-and-So Film Co., invited several hundred fruit growers to visit Universay City to see how pictures were made. Naturally they were interested to see things but I hardly think they will have the same interest in pictures in the future. One director was directing a civil war picture. In one scene he had about twenty soldiers back of an entrenchment, about twenty feet long. He had the soldiers fire a few shots then retreat, followed by six of the enemy. The scene seemed to impress the spectators until the old Confederate soldiers entered and drove them back; then a burst of laughter greeted the six Confederates. Of course they were not educated to know that the director would cut the picture before all of the confederates were in the scene, therefore making it look as if more were to follow. He had previously taken scenes showing about 100 Confederate soldiers advancing on the Union lines. Nevertheless the laugh was there just the same.

Now when they see a picture on the screen they will know that in like scenes only a few people are used and spoil the illusion. If we are to show them part of the taking of pictures let us go farther; let's us show them all. Let us have a guide with them to explain the scenes as they go along. Not only that but show them a complete picture and explain it as we project it. For instance, if we show a beautiful street, tell them it is only canvas painted. If by chance the picture shows a man falling down a steep cliff, tell them it is only a dummy. Or if it should be an animal picture, tell them the animals are stuffed. Why not? Let's educate them and while we are about it explain that there is nothing but make-believe in it anyway. Make your educating so strong that they never want to see a picture again. We don't need their money anyway. Who cares for the public. They only support the picture houses and we don't care if they don't do any business as long as we have the benefit of educating them.

Well, I ask you, shall we educate the public? I am only one in a thousand, but I say keep the public in ignorance as to how the pictures are made. Let us be strangers to them. Let them think us what we are not. That old adage, "familiarity breeds contempt," is true in our case. Who wants to go to a moving picture show and see a star that everybody has seen and talked to. Do you think the Photoplayers' ball would be a success if the public had been to all the studios and seen all the stars at work? Why would they pay to see them at a ball when they can be more intimate with them at the studios?

There was a time when the old western pictures were in great favor, but now all you have to do is to go to any studio and every cowboy on the ranch is called out to do stunts, to educate the public.

The blowing up of an ammunition wagon, or a bridge was considered a thrill in a military picture—it is now part of the entertainment at the different studios on visiting days, to educate the public. Each leading man and woman is paraded in their make-up before the visitors to prove they won't bite. You are even allowed to feed them and call them by their first names. Stand around back of the camera to see them put through their stunts, laugh at mistakes they make, and tell in stage whispers how cruel the director is for making them put that nasty stuff on their faces. The actors must at all times be sociable and answer all their questions—such as: Does it hurt to take that stuff off your face? Or don't you like dress suit pants best? Or isn't that the same shirt you wore in so-and-so picture? Or, why don't you play with Mary Pickford and —hundreds of other questions. But then we must educate the public.

Again I say, shall we educate the public?

A PHOTOPLAYER.

GLADDEN JAMES A HERO

Gladden James, Vitagraph leading man, saved the life of a young woman one evening last week from being crushed by a motor car as she tried to cross Broadway in the theatre rush.

The woman became frustrated in the middle of the street and Gladden, who was standing in front of the Vitagraph theatre at Broadway and Forty Second streets, heard her scream and saw her fall directly in the path of an approaching mail auto van. He ran out and just succeeded in getting the woman out of the path of danger as the big truck thundered on. She wanted to kiss him, but Gladden was bashful and beat a hasty retreat and was soon lost in the Vitagraph theatre crowd.

ELMER BOOTH INITIATED IN MUTUAL-KOMIC FILMS

In the one-reel Mutual-Komic "Mixed Values," Elmer Booth is initiated as a member of the Komic company. The misunderstanding, in relative to the ownership of a phony, and a real diamond ring, is responsible for the 1,000 feet of speedy comedy action.

Fay Tincher is featured and Chester Withey appears in her support. The scenario is by Anita Loos, the clever young girl who has met with immediate success as a scenario writer. Edward "Komic" Dillon has been selected to engineer "Mixed Values."



FAY TINCHER

Majestic Mutual Notes

Washington's Birthday was house-cleaning day for the Gish sisters at the Reliance and Majestic studio. Fortunately both sisters were not acting that morning and each donned their dusting cap and stiff starched apron—the Gold Dust Twins are not in the race with the Gish sisters for turning a slightly upset dressing room into one that in cleanliness equals a sanitary hospital ward.

For the past month Lillian and Dorothy Gish have worked continually from morning to sundown and naturally, being tired when they reached their dressing rooms, delayed arranging their costumes, etc., until the next day, which kept up until the stated date, when they availed themselves of the opportunity.

Jack Dillon, who is appearing in "Captain Macklin" now in production at the Reliance and Majestic studio, has added to his vast wardrobe a specially prepared white serge suit, which by the way, Jack wears with his newly purchased Panama hat, in the present multiple reel photo-drama.

Mary Alden, the Griffith-Reliance and Majestic player, is the proud posessor of a new Stutz motor car. She has already issued challenges to her associates for a thrilling automobile race to take place in Hollywood, where the Reliance and Majestic studio is located.

The Usual Wednesday night good fellowship dinner at the Photoplayers' Club in Los Angeles is attended by many members of the Griffith-Reliance-Majestic studio.

Robert Harron never makes an engagement for Wednesday night, he has attended every one since the initial good fellowship dinner was given in the club's early days. George Siegmann, Jack Dillon, Edward Dillon, Chester Withey, Ralph Lewis, Jack O'Brien, are a partial list of the Mutual boys who hold reservations.

Ralph Lewis, the talented photoplayer, who appears in features produced by D. W. Griffith, received word of his mother's death. He was immediately excused and boarded a train for Chicago, where the services will take place. It is with deep regret that his associates at the Reliance and Majestic studios learned of his misfortune.

For a scene in "The Emerald Brooch," which takes place in a jewelry shop, the property department of the Reliance-Majestic studios borrowed from a Los Angeles merchant, jewelry amounting to a large sum of money. Of course, great care was taken of these valuable jewels, and they were returned in first-class condition. Realism in every sense of the word is what the Majestic and Reliance directors are striving for.

Edward Dillon is contemplating opening a school of dog languages. In the producing of a one-reel Komic "Ethel's Dog Gone Luck," in many of the scenes it is necessary for dogs to go through certain stunts. The so-called intelligent animals were procured and Dillon, after rehearsing the scenes many, many times, was about to call the scenes off when he heard one of the dogs barking. With ears of anxiety he listened and listened. He then rehearsed himself in the imitated dog bark—the dogs hearing this, renewed their vigor and jumped all over the scene—a nod to the camera man and the players on the scenes and the scene was photographed.

Since then when Eddie Dillon grows peeved through something going wrong, he swears in dog language and is considered by Chester Withey, who plays "Hadley" in Dillon's "Bill" series to be a master of the art.

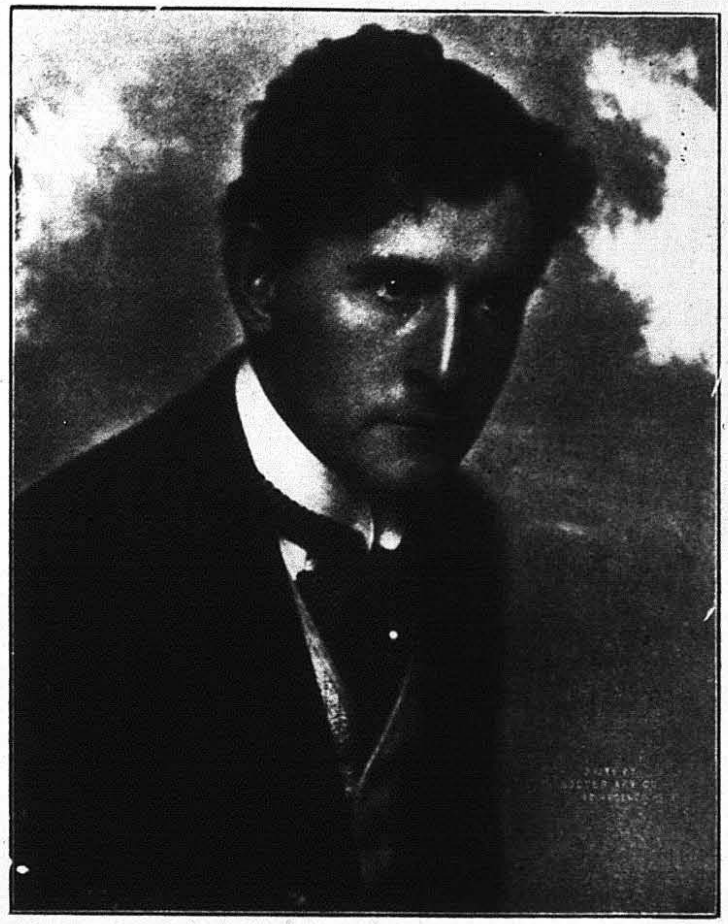
"The Lot of Many Buildings" is what the Reliance and Majestic studios is called by natives of Hollywood. From day to day additions are continually being made to the factory and studio buildings.

With stage celebrities like Robert Edeson, Harry Woodruff and Thomas Jefferson appearing in Reliance and Majestic photoplays, it reminds one of the good old stock days when each stock company was composed of rare talent.

Elmer Booth, a new member of the Reliance and Majestic studio, arrived in town on Friday, Feb. 18. He is a very capable screen player and before coming to the Golden West, appeared in Biograph pictures. A former boxer, he, while Mr. Griffith was affiliated with the Biograph, trained together, and claims that Griffith landed many a good upper cut on his jaw. Booth is a native of California and has appeared in a number of legitimate productions before entering pictures.

A HANDCUFFED STAR

During the production of "A Gentleman of Leisure," the picturization of the play of the same name which enjoyed a great comedy success in New York and which is to be presented on the screen by Jesse L. Lasky, an incident occurred which gave rise to much laughter among the members of the company. At one point of the action it became necessary to handcuff Wallace Eddinger, the star, and Billy Elmer, who plays the role of the burglar. The keys were given to the property man for safe keeping, and a few minutes later he hustled off to town and took the keys with him by mistake. The keys were not missed until lunch-time, and then the two actors had to be fed by friends! Moreover the company was unable to take any further scenes until late in the afternoon when "props" returned.



DOUGLAS GERRARD,

Famous Players

Hollywood, Cal.

DOUGLAS GERRARD JOINS FAMOUS PLAYERS UNDER DIRECTION OF ALLAN DWAN

Douglas Gerrard, whose correct name is Douglas MacMurrough Kavannagh, was born in Dublin, Ireland, 31 years ago. "Gerry," as his intimates call him, was educated at Dublin University, Dublin, Stonyhurst College, just outside of London, and also at the historic Heidelberg University.

His theatrical career commenced at an early age. His first appearance was in "Henry the Fifth," at the Lyceum theatre, London. Later he was featured at the Zurich theatre, Switzerland, as Carl Heinrich in Old Heidelberg. He speaks German fluently, and was prominently associated with a number of the leading German stock companies. He is the typical Irish gentleman in manner and

appearance. He has the dark rich Spanish coloring of the Western Coast Irish people, a wealth of curly raven hair, large dark eyes, is of excellent physique, and in all, the type which lends itself readily to the moving picture screen.

Mr. Gerrard is a daring horseman, and the happiest moments of his life are spent topping six foot fences on his thoroughbred Dermot. He is a member of the Players Club, New York, the Savage Club, London, the Photoplayers Club, Los Angeles, and the Los Angeles Athletic Club. He is one of the Board of Directors of the Photoplayers Club, and his enviable reputation as a raconteur places him in the foremost ranks of the entertainment committees of all clubs.

His first American appearance was with Miss Viola Allen in "Cymbeline" at the Empress theatre, New York, returning to London for a limited engagement, where he was engaged by William A. Brady for Ahdenar in "Divorcons," with Grace George. Mr. Gerrard was again brought to this country to play the juvenile lead with Ethel Barrymore in "Lady Frederick."

Mr. Gerrard's successes on the screen are many. He was featured with the Universal Film Company, Pathe Freres (Western), also the Majestic and Kalem companies.

Among the features in which he so ably took part were "The Quicksands," "Shannon of the Fifth," in which he appeared as Shannon, "The King of Chance," "The Invisible Power," "The Derelict," and others. His last engagement was with the Favorite Players production of "The High Hand," playing Lewis, the political boss, in support of the world famed star, Carlyle Blackwell.

GEO. SIEGMAN RECEIVES MOST COMPLIMENTARY LETTER

February sixteenth was indeed a banner one for Director George Seigmann of the Reliance and Majestic studio.

The following letter will tell the reason why:

"Latest Lincoln Literature, Ervin S. Chapman, D. D. L. L. D., 902 International Bank Building, Los Angeles, California.

Office of Miss Glenn Will, Secretary.

Feb. 15, 1915.

Mr. G. B. Siegmann,
Los Angeles, Calif.

My Dear Sir:

When I recently witnessed The Clansman, as represented in a series of moving pictures at Clune's Auditorium, I, of course, recognized your face and I write to extend my congratulations upon your excellent representation of the difficult part assigned you. In other pictures I have also seen your face, but they were not in parts as strong as that of Silas Lynch.

Of course, you realize that my interest in The Clansman is largely due to the fact that I was in Washington, D. C., and in adjoining states during the period which is covered by the story, and also by the fact that I witnessed the work of preparing some of the films.

Permit me also, in this connection, to assure you of the very ardent affection I have cherished for you since we first met. I have, when on street cars, seen you on the street once or twice during these long, weary months of my illness, but I could only enjoy the privilege of seeing you at a distance. After the performance, the day I witnessed The Clansman, I was just foolish enough to go behind the scenes and also to the box office, to inquire if you were anywhere about.

I am thankful for all your kindness in this matter, and have written to Mr. Griffith also expressing my congratulations.

May you be prospered in all your efforts for placing the moving picture enterprise upon a high plane and keeping it there.

Trusting that all is well with you, I remain,

Yours very sincerely,

(Signed) ERVIN S. CHAPMAN.

Mr. Seigman is in receipt of many letters commending him for his work in the past, but the above one seemed to have more effect upon him than the others.

KATHRYN OSTERMAN FEATURED BY WORLD COMEDY STARS FILM CORPORATION



Kathryn Osterman who is known in the theatrical world as the laughter loving comedienne, has joined the World Comedy Stars Film Corporation and will be starred in a number of one-reel comedies.

Miss Osterman's career on the stage has been a most interesting one. For several seasons she starred at the head of her own company in Mark Swan's clever comedy "The Girl That Looks Like Me" and also "The Night of the Play" which afterwards became Lillian Russell's starring vehicle under the title of "The First Night." After this she played under A. H. Woods' management in "Modest Suzanne" and "The Girl in the Taxi." She was also an important vaudeville feature as the co-star with Louis Simon in "A Persian Garden" which was successfully presented for two years in all the principal vaudeville theatres.

Miss Osterman's last appearance in New York was at Hammerstein's in her own one act play "True to Nature." She has often been spoken of as the queen of comedy and possesses talent plus vitality.

FRANK GRANDIN PRODUCES FIRST DRAMA FOR MAJESTIC

A Majestic drama of existence in the abyss in three reels, is Director Frank Grandin's first photo-drama at the Majestic studio. The story is by the well-known photoplay author, Roy L. McCardell, and the title of it is "On the Bread Line." It is replete with dramatic action, and promises to be an excellent three-reel Majestic subject. The leading roles are being portrayed by Francellia Billington and Mr. Rehfield, with Matt Kelcey as the heavy, and Ralph Lewis as "Mark Kinglsley," a prosperous man about town.

Joe Benton, a young iron worker, foreman of a gang of bridge builders, handsome, ambitious, and endeavoring to study structural engineering in his spare time, is sent on a job of bridge building on a new railroad through farming country. It is here that a romance is started, through Joe Benton saving the life of Bessie Waters, the belle of the country, when she loses her car and her boat is dashed against the river abutment of the new bridge. But this girl is loved by another. They are married in the spring. Their wedding day begins in sunshine and concludes in a down-pour of rain. The superstitious village people look upon this as an evil omen, and inform the young couple of this. These are only a few of the interesting scenes in "On the Bread Line."

HOUSE PETERS TO BE FEATURED WITH RITA JOLIVET IN "THE UNAFRAID"

Mr. Samuel Goldfish announces on behalf of the Jesse L. Lasky Feature Play Company that it has been decided to "feature" Mr. House Peters in "The Unafraid," the new picturization in which Rita Jolivet makes her screen debut under Lasky management. The marked success attained by Mr. Peters in the leading male roles of those two great Lasky-Belasco achievements—"The Girl of the Golden West" and "The Warrens of Virginia"—account for this decision.

WORLD FILM PROFIT SHARING PLAN—SECOND LIST OF WINNERS

The World Film Corporation announces the second list of prize winners, under its profit sharing plan, whereby salesmen who obtain the greatest amount of business based on gross cash collections at the lowest expense during a period of four weeks are rewarded.

The period is from December 27th to January 24th. The names of the winners are as follows: Richard Fox, Chicago, first prize, $100; Louis Machat, Boston, second prize, $50; J. Walter Lamb, New York, third prize, $25.

Mr. Fox has won the first prize in both contests; Mr. Lamb took the second prize in the first. In making the announcement of thes awards Lewis J. Selznick, Vice-President and General Manager of the World Film Corporation remarked: "The results of this competition should be studied by all of you, especially those who don't figure in the prize list. They prove that success only comes to those who try for it. There is nothing accidental in the fact that Fox and Lamb figure in the prize list for the second time. These men are hard workers and get after the business.

"This profit sharing scheme of the World Film Corporation is working out successfully in all our branches, stimulating the Salesmen (and all employees) to take a direct personal interest in the success of the company. And naturally, as I have pointed out before, it is my wish that the individuals' success should mean more money for him. That's the reason for our instituting this profit sharing plan.

To show how rapidly World Film is progressing, I should like to add that the amount of business we did duirng the past week, when the results of our salesmen's splendid work were beginning to show, is the largest in our history.

"This does not however satisfy our directors, who are confidently expecting even bigger things, but it proves to them that the money put into World Film has been well invested. Some of our own managers were, however, inclined to think that so early in our career, we couldn't reach the figures that we have. But their scepticism has been removed by the records of what our offices are doing. The business of the World Film Corporation is advancing by leaps and bounds. Nothing can stop our progress."

"The Firing Line" the house organ of our Sales Force has established an Honor Roll of the eight salesmen having the greatest amount of gross cash collections for the period, which will include the three prize winners and five others in addition.

"Our profit sharing plan is open to all our employees at all our branches. At the present time we have a large staff of expert accountants working on the figures of the scheme at our Home Office. All the results will be published in due course."

ELAINE FILM HAPPENING DUPLICATED

Man in Fall River Electrocuted by a Telephone Wire

Manager Boas of Loew's Fall River, Mass., Academy of Music has informed Pathe that an accident occurred in Fall River several weeks ago which almost exactly duplicated the electrocution of "Tyalor Dodge" in the first episode of the "Exploits of Elaine."

A young man was instantly killed by coming in contact with a broken telephone wire which had been crossed by a high tension electric light wire.

Strange as is fiction it is often paralleled by the truth.

IRENE HUNT LEAVES FOR NEW YORK

Miss Irene Hunt, the popular film actress who appears in Reliance and Majestic photoplays, is on her way to New York. She secured a few weeks' leave of absence to go back East to visit her mother who is very ill. This is Miss Hunt's first trip East since coming West with Mr. D. W. Griffith when he arrived at the Griffith-Reliance and Majestic studios in Hollywood over a year ago.

Miss Hunt well deserves the little vacation for she has really worked hard and received splendid results in the Reliance and Majestic photoplays she has appeared in.

987,496,439,518 ??

All day long the rain fell in torrents. Everybody at Universal City was dismissed. The last car had taken the crew from the dark room, and the night watchman was going his rounds to see that all was well for the night. As he got to the darkest corner of an unused building he stopped and listened. Above the sound of the pattering rain he thought he could hear a strange noise. At first he thought it was the sound of the water running down the water pipes. He listened again. Still the sound. He crept closer. Feeling for his pistol as he crept forward to the dark corner. Needless to say the cold perspiration broke out in little rivelets, like the rain outside. Again he stopped to listen. His mind wandered back to the days of his child-hood when by chance he happened to be out at night and had to pass that old haunted house on the hill. But he was a man now, and this noise he heard was nothing like he had ever heard before. The noise continued. No water running over a roof made a noise like that. Brave man that he was. He trembled and gripped his pistol. Throwing off his fear he advanced a few steps further and came to an abrupt halt. God, what was that? Surely not a murder in this old unused building. But surely that was a dying man's groan. He listened again. All he could hear now was the beat of his own heart. Although it was not a cold night his teeth kept chattering. Several times he started to retreat but fear held him spell-bound. Supposing the murdered was lurking about in some dark recess, even now using the self-same weapon at him that did the other murder. Dare he retreat?

What was that! A tail not unlike a serpent and again for all the world like the dying gasp of a man. He could almost see two eyes watching him from a far corner. Was it two? Now it moved. They disappear. In their place he could see a hand, a ghostly white hand, holding. He shut his eyes. Dare he open them? The noise had stopped. He opened his eyes—everything was still; far off in the distance he could hear, above the rain, the whistle of an interurban car. What would he give to be on that car going home to his own comfortable fireside. Forgetting himself for a fraction of a second he stepped aside only to kick a box—and with a crash, several others came tumbling to the floor.

Who there? Gasped a hoarse voice.

Hold up your hands! I've got you covered.

What the h——! Say, who are you?

Im the night watchman and I've been watching you for some time—turn on that light. You will find the switch back of you.

The light was turned on and—not a murdered and his victim, but Bill Foster—Superintendent of Labratory at University City. Explanations followed. Bill was asked to get something special for an invitation to Universal City. He had upon the place to have fifteen stars made in a mat and in each star was to appear the head of one of the Universal leading women, and then in the center was to be three more exposures making in all eighteen. Bill, to get away from anything to detract, went in the unused building and so busy was he in figuring out his covers, he forgot to go home. Bill said he had counted up to 987,496,439,518 when interrupted. He said that last night his wife reports that this morning he is much better and she feels quite safe as long as his chains don't break and he keeps saying, he knows all about the camera and of the business but he can't understand what makes the pictures move. Poor Bill!

BY BOSS.

"THE HIGH HAND" COMPLETED

Having completed "The High Hand," a six part photoplay, Carlyle Blackwell of the Favorite Players, and the director, William D. Taylor, believe they have turned out an interesting film for the Alliance program. Blackwell is very much pleased at the manner in which the Favorite Players features have been received by the exchange men, and he is in receipt of many letters telling him that the appearance of "The Last Chapter" has broken all records where it has been exhibited. Carlyle Blackwell is considering new stories, but has not yet decided just what will be the next Favorite Players release.



JACK COHN
and Staff, Animated Weekly
The Pictorial Film of the
Universal Film Manufacturing Co.

Universal Notes

William Foster, superintendent of laboratories at the Universal's western plant, is working on what is regarded by the officials of that company as the most elaborate multiple exposure ever attempted on a single strip of film. Altogether there are to be eighteen exposures made on it, showing when completed, eighten of the best known of the Universal's stars welcoming the world to the opening of Universal City on March 15. A print made from this negative is to be run after each of the films released by either the eastern or western Universal plants from now until the opening of the city.

The two Nestor comedy companies, under the direction of Al. E. Christie and Eddie Lyons, respectively, have left the Universal studios for San Francisco where they are to produce two feature comedies, "When Lizzie Went to Sea" and "All in the Same Boat." A number of the scenes will be taken on board the steamer en route to and from the northern city and the remaining scenes will be taken after their arrival there.

As an evidence of the good feeling existing between the fil mindustry and the other contestants for the honor of electing the Queen of the Southland for the San Francisco Exposition, the Universal Film company this week granted permission to oJan Woodbury, the Shriners' candidate for Queen, to make use of one of the company's camels and her pick of the oriental dresses in the company's wardrobe for the taking of photographs to be sold to raise money for the purchase of votes in the contest.

Word has been received from Ruth Ann Baldwin who is at present in London conferring with E. Phillips Oppenheim in regard to the newspaper serial story which he is to write around the scenarios of Otis Turner's "Black Box" feature, which intimates that unless she can arrange to leave England within a few days she may be forced to remain there indefintely owing to the blockade which has been thrown out around the island to prevent ships from leaving or touching on English soil. In this event it is possible that she may be able to make her way to the continent and, traveling south, leave Europe via some of the southern ports of Italy or Spain. Otherwise it is likely that she will be forced to remain till the close of the war.

Robert H. Cochrane, vice-president of the Universal Film Manufacturing Company, today arrived in Los Angeles, where he is to inspect the new Universal City, near that city, acquaint himself with affairs at the coast and get in readiness to co-operate with the other officials of the company at the formal opening of Universal City, March 15.

Otis Turner and his company of Special Feature players have returned from a flying trip by boat to San Diego where they went to secure a number of sets to be incorporated in their forthcoming release, "The Black Box" serial. Leaving San Pedro Monday morning, they reached San Diego that evening, having completed the required scenes and after a few hours in the southern city, returned on the next boat.

THE RAIN WIZARD

J. G. Adolfi, of the Reliance and Majestic studio, is now termed by his associates, "The Rain Wizard."

Why the title? Lend all eyes.

"A Man and His Mate," was the name of a four-reeler Adolfi was working on.

In the midst of a number of planned scenes, one of the California showers tried to take a hand in stopping him. But, nay, Adolfi is not to be stopped by mere rain.

An umbrella was secured—placed over the camera—and the many scenes which were to take place on the girl's front porch were photographed.

After completing the last installment of "The Master Key" serial, Robert Leonard and his company of Rex players have left the Universal's studios for a vacation of two weeks on full pay. The vacation came as a reward for their unflagging application to work in hand and the efforts they made to keep ahead of their releases despite the unusually cloudy weather conditions about Los Angeles. Practically all of the interior scenes were taken at the company's covered studio at Universal City at night, the days being spent at the exterior locations waiting for the occasional bursts of sun necessary to the taking of the exteriors. Night and day they worked, at one time remaining at work 110 hours straight with only eight hours sleep. No announcement has yet been made regarding the production which they will put on after their return to the studio.

Mildred Adams, former of stock on the legitimate stage in the principal cities of this country, has been secured by the Universal film company to play leads with Archer McMarkin's Joker comedy company. Miss Adams has a rather enviable reputation among the players of the speaking stage and her advent to the Universal's West Coast studios is regarded as a desirable acquisition.

Murdock MacQuarrie, former character lead with Charles Giblyn's company of Nestor players, has finished his first two-reel subject since being promoted to post of director of his own company. "The Troubador" is the title of the picture, a heart interest story written about the days of the troubador, as the name intimates. Mr. MacQuarrie himself appears in the title role with Agnes Vernon playing opposite.

Charles Giblyn, former director of the Nestor (Universal) company, since having been transferred to the Gold Seal company has turned out his first two-reel production, "Wild Irish Rose," in which Cleo Madison plays the title role, with Joe King opposite her, supported by Edward Sloman and Ray Hanford.

Frank Lloyd and his company of Rex players have just finished a two-reel story of the slums entitled, "The Comeback" which, in the opinion of the company, is one of the best pictures ever turned out by that company. The story deals with the circumstances surrounding the attempt of a released convict to return to his home and family. En route, he sees a former acquaintance attempting to outrage an innocent girl. In the fight which follows, as he comes to her rescue, the police have called. His record is known and as a result he is returned to prison. Frank Lloyd, March Robbins, M. K. Wilson, Helen Leslie and Olive Golden play the principal parts.

Acting upon request of the faculty and students of the University of Southern California, Princess Ibrahim Hassan, wife of Prince Hassan of Egypt, who is at present starring in a six installment serial exposee of harem conditions, will deliver an address before the students of U. S. C. and Occidental college Saturday afternoon in the auditorium at the University of Southern California. The princess in her talk will treat of the actual practices of the keepers of harems, the way of dressing as well as the effect the present European war is likely to have on Egypt, financially and politically.

One of the most sensational films seen in many a day is "The Phantom of the Violin," a three-reel Gold Seal drama, in which Francis Ford and Grace Cunard play the leading roles. Mr. Ford has given great care to his trying role, that of the half-man, half-phantom and the result is a startling production.

The most exacting audience will be pleased with handsome King Baggot in "The Five Pound Note," a two-reel Imp drama. King plays the part of a lordling who makes a wager that he can actually earn money on his own account. He decides to do it through selling vegetables dressed as a costermonger and is seen on the screen pushing a cart drawn by a donkey. You'd never recognize King!

The manuscript called for the destruction of an oil well in a tremendously exciting scene in "The Lost Ledge," and nothing loth, Director Henry McRae, the 101 Bison director purchased one regardless of the great cost. However, the scene is so thrilling and realistic that the expense and trouble was well worth while.

Mary Fuller is now playing in a new photoplay by Elaine Sterne, the prize-winning author, entitled "The Duke and the Dinner." Not an inkling of the plot can be derived from this title but it is known that the climax comes as a unique surprise. Miss Fuller is very enthusiastic about this production and is anxiously waiting for its completion. Lucius Henderson is the director.

A wonderful three-reel feature photoplay, with Hobart Henley, Matt Moore, William Welsh and Dorothy Phillips, has been released by the Imp-Universal company, without any title. Any movie fan who sends in a title with a fifty-word explanation has a chance of winning $50, as a prize contest editor will award the above mentioned amount to the person suggesting the most appropriate title.

A new Joker company has been formed with Ernest Shields, the well-known comedian, Eddie Boland and Bertha Burnham as the leading players. A great deal is expected of this clever trio and they are leaving no stone unturned to produce perfect comedies. Their director will be Archer McMackin.

The Victor Company with Ben Wilson were taking some scenes on Ellis Island for their latest play, Ladder of Fortune," when, without any warning, an officer grabbed Ben by the arm and marched him off to the detention room where he was held as an "escaped immigrant." His make-up was so perfect that even the authorities were fooled—and then they all had a good laugh.

Princess Hassan of Egypt. Neal Burns, Hank Mann and Alan Holubar have been added to the growing list of leading players of the Universal.

INA CLAIRE ADDED TO THE LIST OF LASKY STARS

The Jesse L. Lasky Feature Play Company has the honor of announcing the exclusive engagement of Ina Claire, who has signed a contract similar to that signed last week by Charlotte Walker and who will consequently soon make her photodramatic debut under Lasky management. As in the case of Miss Walker, Miss Claire's arrangement is of such nature that her photodramatic appearances, for a period of years to come, must be entirely under Lasky management.

Ina Claire, who positively deserves to rank as the foremost favorite of her age on the American stage and also in London, was born in Washington, D. C., and educated there at the Holy Cross Academy. She first appeared in vaudeville, doing songs and imitations. Her initial regular engagement was with Richard Carle in "Jumping Jupiter."

Miss Claire was first brought prominently to the attention of the New York public on the occasion of the opening of the Folies Bergere, of which Mr. Jesse Lasky was the creative genius. She was one of the leading entertainers, and the hit that she made there was responsible for her engagement in the title role of "The Quaker Girl," a success which literally meant fame and fortune for the young artist.

After the long-continued success of "The Quaker Girl," Miss Claire appeared for a time at the Winter Garden and then went to London, where she starred at the Adelphi theatre in "The Girl from Utah." Last spring she co-starred in London with Sam Bernard in "The Belle of Bond Street," her vogue in the English metropolis becoming greater than ever.

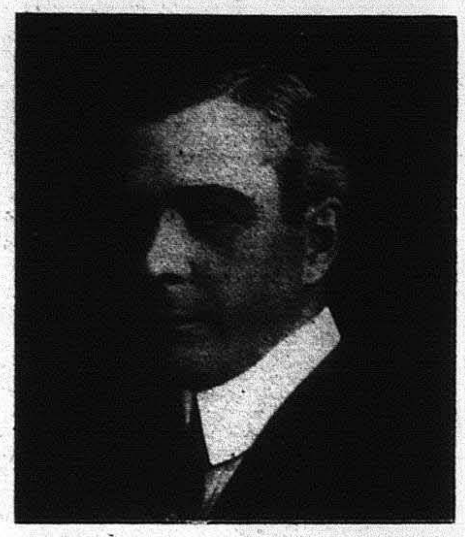
Miss Claire's most recent stellar engagement was in the title role of "Lady Luxury," recently offered in New York at the Casino theatre.

D. W. GRIFFITH, CONNOISSEUR OF CANDY

D. W. Griffith, director in chief of The Reliance and Majestic studio, one day, when offering his ideas as to how chocolates should be prepared, didn't realize that it would result in the solicitor taking advantage of his suggestions. It thereby increasing the sale, almost immediately, of his $100 product.

As it was, previous to the new output of this confectioner, the chocolate centres were all composed of cream. "Why don't you have sherry or Brazil nut, or some sort of a nougat centre?" was one of the suggestions, the photoplay wizard offered?

At the present time the "Reel Favorites Chocolates" are being purchased by the choice set of Los Angeles and San Francisco. The above goes to prove that Griffith's achievements are not only confined to creating photoplays of merit.



CHARLES CLARY JOINS MAJESTIC-MUTUAL STUDIOS

Charles Clary, the well-known Selig leading man, in whose photoplays he appeared for five years, has become a member of the Reliance and Majestic Hollywood studios.

Clary, who has displayed his versatility as a picture actor of the highest degree, comes to the Reliance and Majestic studios with a long list of stock engagements.

To begin with, this tall, handsome, striking photoplayer first saw the light of day in Charleston, Illinois. For his brilliant education he attended public schools in Charleston, Ill., Topeka, Kansas, Kansas City, Mo., and St. Louis, Mo. At different intervals, Clary resided at Charleston, Topeka, St. Louis, Kansas City, Chicago and Seattle.

His first appearance on the stage was in an amateur performance given by the Kansas City High School in 1892. The new Reliance and Majestic player played the part of "Perkyn Middewick" in "Our Boys." A great number of his high school associates, after witnessing his initial performance, predicted a brilliant career for him.

Some of the well known members of the theatrical profession who attended this Kansas City High School were Marie Doro, Mabel Hite, Luke Connes and Robert Connes.

Mr. Clary came to Seattle in 1893 and joined the amateur theatrical class of the Seattle Athletic Club. Here Clary received a good bit of experience or "drilling" as he terms it. He played a great variety of important parts.

He was engaged to play at the famous old Third Avenue Theatre in Seattle, where he played with Lawrence Hanley, and other stock actors of note. His first "real" engagement was with the Burbank theatre in Los Angeles. In the role of "Lord Jura" in "Moths" he received quite an ovation on the opening night.

Then came various stock engagements with James Neil, Daniel Frawley, Ralph Stuart, the Baker Stock in Portland, Seattle, Spokane, St. Paul and Baltimore.

After a successful stock career, Clary imagined he would like to appear in a Broadway cast, and his first New York engagement was in the part of "Will W. A. Feathers" in "The Road to Yesterday." Then came a season with Mary Mannering in "Glorious Betty." This was followed by a season with Mrs. Leslie Carter in "Vasta Herne," in which he played the leading role opposite the celebrated Mrs. Leslie Carter.

Motion pictures were in bloom at that time, and a tempting offer from the Selig company forced this splendid actor into the motion picture profession.

That was five years ago—in 1910—and he remained with the Selig company until last February, when he enrolled as a member of the Reliance and Majestic studio.

During his lengthy term with the Selig Company, Clary appeared in hundreds and hundreds of Selig photoplays. In each he portrayed the leading male role. He was featured in the name role of the multiple reel production —"The Coming of Columbus"—and in many detective stories he figured prominently.

As "Prince Umballah" in the Selig series of "The Adventures of Kathlyn"—produced by Francis J. Grandon, received any number of favorable comments in the trade journal reviews.

As "Mohammed" in "The Carpet from Bagdad"—Mr. Clary appeared to advantage and likewise as "Father Kelly" in "The Rosary." He rendered two magnificent performances in these Selig features.

Charles Clary is the type of man who has a straightforward way of doing things. While conversing with you he looks you straight in the eyes, and can easily tell whether you are truthful or not to him.

His smile is a conquering one and his likeable personality is one of his many noticeable features.

Among film fans he is well-known—his daily fan mail demonstrates that.

In personal life he is very fond of expensive cigars and good books. As an athlete he ranks pretty high and can entertain you in great style with his punching bag stories.

He enjoys playing strong dramatic, romantic parts—the ones that require reality and a capable actor to interpret them.

Although Mr. Clary has only been at the Reliance and Majestic studio a short while, he has already become quite a favorite among his fellow players.

CHICAGO KRITERION EXCHANGE OPENS MARCH 1ST.

During the past week arrangements were made for the opening of an exchange in Chicago, which will handle exclusively the Kriterion Service. Messrs. Belford and Leverton, two well-known film men of the Windy City are interested in this new venture. These gentlemen formerly operated the Lea-Bel Company, a concern dealing in feature films, exclusively.

The entire third floor of the Schiller Building has been leased by the Chicago Kriterion Film Exchange. A large exhibition room is being installed which will accommodate one hundred seats and other modern equipment is being arranged for, so as to make this exchange as complete as possible.

The Exchange will open on March 1st with several copies of each release that has been made by the Kriterion manufacturers. Advance exhibitions of Kriterion releases will be given each week in the Chicago exhibition room for the benefit of the theatre owners in and about Chicago.

ROBERT EDESON TO BE FEATURED IN SPECIAL PHOTOPLAY BY RELIANCE CO.

Robert Edeson, the popular romantic legitimate stage star, who in recent months has converted himself into picture ranks as a feature film actor, is to appear in a special photoplay. This feature film is being produced at the Reliance and Majestic Hollywood studio.

Every average theatergoer knows of America's foremost romantic actor of "The Call of the North," and "Where The Trail Divides" fame.

This prominent dramatic favorite who has created many wonderful parts on the speaking stage, arrived in our midst last Wednesday, and is already actively engaged in his latest motion picture effort. The subject selected for Edeson is a starring photoplay vehicle is a tense dramatic photoplay—one which requires the acting such as this eminent star and popular favorite is capable of. The title of it is "Man's Prerogative" and will be produced in multiple reels. George Nicholas, a talented motion picture producer has been selected to direct Edeson in this feature. His supporting cast includes the names of film artists of the first rank—Mary Alden, Charles Clary and Billie West. When completed it will be released through the feature department of the Mutual Film Company.

Thomas Jefferson, the well known son of Joseph Jefferson who made famous on the stage "Rip Van Winkle," is also appearing in pictures produced at the Reliance and Majestic studio.



ELSIE JANIS

JANIS FILM ARRIVES

The advance print of "The Caprices of Kitty," the forthcoming Bosworth picture in which the international star Elsie Janis makes her screen debut, has just arrived from the Bosworth studios at Los Angeles and a private showing was given to a select audience at the Wm. L. Sherry Feature Film Company's projection room yesterday.

"A very fine picture and I am sure it will get over. It is indeed a refreshing relief from the ordinary run of releases," said S. L. Rothapfel after viewing the picture. Mr. Rothapfel's reputation for selecting winners as far as motion pictures are concerned is well known among the trade and this statement from the prominent manager of New York's largest picture place, The Strand, speaks well for the success of the releases.

"The Caprices of Kitty," written by Elsie Janis and directed by Phillips Smalley. It is brimming over with attractive situations. Kitty is young, an heiress, adored by a doting guardian. She goes to Miss Smyth's Select Seminary and when the play opens it is rehearsal afternoon of the annual school drama. Kit is missing! A note is discovered in Kit's room which horrifies the austere principal—Kit has obtained permission to drive her car every afternoon from 4 to 5 and has gone without a chaperone—and there is Kit ten miles from home in dire distress, already late and with a blowout. Then—just as it happens in the sentimental novel, "Love at First Sight," that she is reading—a handsome young man appears and offers assistance! Charming love romance follows.

WHO IS THIS GUY? HAVE YOU SEEN HIM?

Who is this guy?

Take a good look at him. Have you ever seen him before? What has he ever done to you? Don't knock him just because he's a little out of date. Remember that you are a direct descendent of this fellow and that a few thousands of years ago you used to flit from limb to limb with him in the jungles of Africa, and any other jungle that was a jungle at that time. He probably whispered, or jabbered sweet nothings in your ear, and you probably jabbered back love-sick phrases to him.

Don't kick him because he's down! He may be a little short on the lingerie and he may travel decolletee but he's no reason to be ashamed of his figure. In fact if he scrubbed his teeth; manicured his hair and trimmed his whiskers he'd look as good as some people we see every day, in clothes.

What's his name? Call him anything you like. Speak to him gently, though, for his temper is easily aroused. He gets angry rather soon, and when he does he just cuts loose and flies at you. He won't stand bulldozing, or force; he doesn't smile one minute and plead with you the next, and do all the other things which come under the head of "temperament." He does just about what he pleases, at any old time he pleases and at any old place.

What would you do to him if he pushed his nose into your boudoir at about the time you were preparing to tuck yourself away for the night? Scream? No. You wouldn't scream. You'd throw just about sixteen kinds of fits; experience forty varieties of St. Vitus' dance and pass away without the aid of that stuff they call "twilight sleep." He might bite you! My goodness, what would you do then?

He's coming to this town soon, and he's going to cause more "reel" talk than has been spilled out since Ole Doc Cook forgot where he found the North Pole. This guy has done things. He's the fellow who put the mystery in that great big serial "The Black Box," and he buried it so deep that you won't be able to know what it's all about for fifteen weeks. And, when you do find out, he'll show you the whole business. He's some guy, this fellow.

Look at him again! Doesn't he look inviting and sociable? Darwin found enough interesting traits in this geek to write a whole book about him and declared that he is our great great great great great great great grandfather's cousin, on his father's side. That's near enough to put him on our family tree. In fact he's the guy that invented that family tree stuff, and he's been clinging to it ever since. He knows all about our family history and those who "swank" about what they used to be hadn't ought to spread that stuff too thick for this fellow here knows all about them. He laughs at all that royal blood and blue blood in your veins "gab" and declares that there's only one specimen of blood in the veins of the whole civilization, and that's of the hue that trickles through his own. He gets the laugh on us lots of times when we're not looking. See what he does to the fellow in "The Black Box"!

In this great serial-moving picture which is going to be released by the Universal on March 8, you will see some things that will make you sit right up and gaze. You'll wonder at the things this fellow has been able to do. He will prove to you that once he gets you within his clutches there's no hope for you this side of God.

AUGUSTUS CARNEY IN "THE LAST CARD"

A Majestic two-reeler which is bound to hold the interest when projected upon the screen in the Theatre of Silence, is "The Last Card," by Will E. Ellis. The reason for its assured success is the theme, contains several novel situations, and the story is of unusual strength. The acting is in capable hands, with Augustus Carney, Frank Bennett, Billie West, Jennie Lee, and Tom Wilson, in the cast, with Lloyd Ingraham as the director. A crabbed old chemist, his student assistant, who has ideas, the student's sweetheart, a puzzling murder mystery, a false accusation, a scientific detective's search for the guilty one —are prominent features of this corking two-reel Majestic.

ELLA WHEELER WILCOX COLLABORATING ON PHOTOPLAY.

Ella Wheeler Wilcox, the noted essayist and poetess of problems related to sex, soul and psychology, is collaborating with Ruth Helen Davis, known in literary circles for her translations of the Pierre Loti works into English, in priting a photoplay on the former's famous poem, "The Two Glasses."

The subject is to be handled in an allegorical manner, somewhat in the vein of such productions as "Everywoman" and "Experience." The title, "The Two Glasses," refers to a tumbler bearing **aqua pura** and a long-stemmed crystal cup effervescing with the red fluid which a poet once described as typifying 'the imprisoned laughter of the peasant girls of France."

The Wilcox-Davis drink drama, with its pitting of bubbles and bibulousness against still water and sobriety, is to be ready for interpretation by the Humanology Company at an early date. On account of its symbolism, it will be more than ordinarily difficult to stage. The technical direction of the Humanology Company is much interested in the unconventionality of the theme and confident of producing a drama of peculiar strength and charm.

WM. S. HART TO APPEAR AS SHERIFF FOR NEW YORK MOTION PICTURE CO.

For the first time since he associated himself with the forces of Thomas H. Ince, William S. Hart ,the renowned character actor who forsook the legitimate stage to appear in the Ince productions will be seen in a part other than that of a gun-man. He will be seen as the sheriff in a splendid western story entitled "The Sheriff's Streak of Yellow" which will soon be released by the New York Motion Picture Corporation.

The story is absorbing in its interest and presents Mr Hart as a brave manly fellow. The sheriff is suspected of cowardice when he fails to arrest a noted outlaw who has been seen nearby. His reason is that several years prior, the sheriff had been rescued from death in the desert by the outlaw's mother. The citizens demand his resignation which he tenders.

Later the outlaw and his band attempt the robbery of the bank in the town. The ex-sheriff blazes away at the gang and forces the leader to commit suicide to avoid capture. Then he is re-instated by the townspeople.

Supporting Mr. Hart are Jack Nelson as the outlaw and Gertrude Claire as his mother. The production was directed by Mr. Hart.

BOBBY HARRON IN "VENGEANCE"

Circumstantial evidence and blackmailing play an important part in "Vengeance," by Paul West, which was picturized by the Majestic as a three-reel subject.

In prison, Bobby Harron as Frank Hastings, in the role of the falsely accused victim, who is a locksmith, plans to escape from his unjust fate. He is almost successful in picking the lock, when the guilty party, for whom he is serving a term in jail, and who had been arrested for another crime, discovers this and threatens to inform the keepers, unless he takes him out with him. Forced to do this, they both leave prison together. The falsely accused escaped prisoner and the guilty one part, when they reach the exterior of the prison. Hastings goes to another town, where, under an assumed name, he obtains employment in a lock factory, and rises. He also marries Mary Curtis, without telling her of his past. The other fellow, on the contrary, who is a natural born bad fellow, turns up, at a little later date, with the intention of causing trouble. Hastings, knowing this, moves with his family to New York, where he greatly prospers. He is, however, followed by his enemy to New York. The remainder of the story presents an unusual finish.

Mae Marsh, the gifted Griffith player, makes the part of Hastings' wife one that will stand out. Eugene Pallette plays the heavy. George Seigmann, who is developing into some director, is taking unusual pains in the producing of "Vengeance."



MYRTLE STEADMAN

BURN OIL WELLS FOR BOSWORTH PICTURE

In staging the forthcoming Bosworth releases, "Sunshine Molly," the producers have spared no time or expense to give the picture the desired realism. The subject is a drama concerning the history of the discovery of oil in California, the kernal of some of the greatest tragedies and comedies of real life ever enacted.

Some of the scenes were taken at Taft, the heart of the oil country, where for hundreds of miles against the landscape rise the grim skeletons of the oil wells. Other scenes were laid at the La Brea oil fields near Hollywood and many interiors, showing the home-life of the prospectors before and after the strike. The plot calls for an explosion followed by a big fire. After considerable trouble and persuasion the producers secured the permission of the oil people to set fire to three of the great oil wells and several big scenes of unusual spectacular qualities were successfully filmed.

"Sunshine Molly," outside of its spectacular value is a thrilling dramatic subject that will hold an audience on edge to the very end. This is not only due to the fact that the story itself is of unusual merit but because of the splendid cast that has been selected to portray the various characters, most important of which are Lois Weber, Phillips Smalley, Herbert Standing, Vera Lewis, Roberta Hickman, Frank Elliott and Adele Farrington.

HOLBROOK BLINN TO APPEAR IN "THE BOSS"

When Holbroow Blinn makes his debut before the camera in a William A. Brady photoplay based on the Edward Sheldon play "The Boss," he will have the most expert assistance possible, since Alice Brady will appear opposite him playing the part that was created by Emily Stevens, and the director will be Frederick Thomson, who is one of the best known directors in the field. His experience in making features for the Vitagraph Company, the Lasky and the Famous Players has made his name synonymous with the best, but it must not be forgotten that Mr. Thomson had won a high place on the stage before turning his attention to the screen world. When "Trilby" was sent on tour, it was Mr. Thomson who produced and rehearsed the various organizations. For years he was associated with Mr. Sol. Smith Russell, and understudied that star's part with David Belasco. He worked several seasons, and those who saw his performance of "Zakkuri," the war minister in "The Darling of the Gods," have not forgotten the impression that his characterism made.

Ulric Collins, who was the original David in the production of "Way Down East," has been secured by Mr. Thomson as his assistant. Mr. Collins has been associated for years with the various Brady enterprises, and has appeared in several screen productions as well.

The Holbrook Blinn photoplay will be released through the World Film Corporation in April, and it will be one of the most elaborate ever turned out by the William A. Brady Photoplays, Inc. It is planned to have as many of the original productions appear in the photoplay as possible.

Actual work has started in this production at the Fort Lee studios.

MILLERS'S THEATRE

"The Celebrated Scandal," the great modern drama that stirred two continents and mercilessly castigates the curse of today—gossip, is the film attraction extraordinary at Miller's for one week only beginning Monday. Featured in this wonderful Fox production is Betty Nansen, the world's foremost tragedienne supported by a splendid cast of players including Edward Jose, already famous as the portrayer of "The Fool" in "A Fool There Was." Betty Nansen is the only actress in the world who by using only her eyes can thrill an audience till it breaks into cheers or sobs according to its disposition. This marvellous woman sways her audience by the simplest means. The Nansen eye has gripped Europe and it will grip America. Poets have written sonnets and great writers essays on the Nansen eye, the Nansen tear and the Nansen smile. No woman in the history of the world has ever had her features idolized as has wonderful Betty Nansen. In one scene she wears a "Golden Gown" of jeweled brocade valued at $10,000. The added attraction to this great bill is the ninth and latest episode of the famous "Exploits of Elaine" stories.

"DRESSING ROOM A LA FRANCAISE"

"Dressing Room a la Francaise," (taken from the French) should be the label on the means of access to the dressing room of Alfred Paget, Wallace Reid and William Hinckley.

Determined that their dressing room would serve them more than for mere dressing and putting on make-up purposes, money was invested by the Reliance and Majestic trio for curtains, draperies and choice carpets.

When any of these sensible three are not actively engaged in appearing in Majestic and Reliance photoplays, instead of lounging around in the studio, they secure an extra copy of the manuscript and have their own little rehearsals of the important registering scences.

This is an asset to their director, for his player, who has thoroughly rehearsed the scenes, previously, can grasp quickly with intelligence his suggestions.

It is rumored that a local furnishing shop is putting in a huge supply, after hearing the favorable comments on "Dressing Room a la Francaise," at the Reliance and Majestic Hollywood studios.



VIOLET McMILLAN

Inceville Notes

Violet MacMillan, the lately acquired leading woman of the Ince companies, gives a fine portrayal of an innocent country lass who is lured by the circus in "The Phantom on the Hearth," a forthcoming release of the New York Motion Picture Corporation as a part of the Mutual program. Miss McMillan's interpretation is sweet and graceful throughout the picture and it is regarded as one of the finest pieces of work she has ever done.

A thrilling picture of a giant balloon being buffeted about in the grip of a terrific electrical storm is one of the features of "The Phantom on the Hearth," a new Ince production soon to be released by the New York Motion Picture Corporation on the Mutual program. The wonderful effect was obtained only after repeated attempts, which cost the company a large sum of money and the valuable time of six camera men. Fanny Midgley and C. N. Mortenson are the occupants of the ill-fated balloon.

A thousand people, engaged for a period of three days, appear in one scene alone in "The Phantom on the Hearth," a big circus story just completed at the Inceville studios of the New York Motion Picture Corporation and soon to be released on the Mutual program. The crowd was used in the scene depicting the exterior and interior of a mammoth circus tent, which also was hired by Producer Ince, together with its total equipment.

Fanny Midgley does a fine bit of charatcer work in "The Phantom on the Hearth," a forthcoming release of the New York Motion Picture Corporation and dealing with a mother's sacrifice to save her daughter from risking her life. Miss Midgley portrays the part of the mother with a fine degree of skill and climaxes her splendid performance by making a hair-raising balloon ascension in the company of C. N. Mortenson.

Walter Edwards made an intimate study of types of railroad men recently before he essayed to play the part of a broken engineer in "The Switch Tower," a gripping drama just completed at Inceville and soon to be seen as a release of the New York Motion Picture Corporation as a part of the Mutual program. Mr. Edwards is frank to admit that he knows something about acting, but he wanted to be certain of his make-up, before exposing himself to the lens of the camera, so he frequented the Santa Fe yards at Los Angeles for several days and learned what to wear and what to put on his face.

Miss Margaret Thompson, the ingratiating leading woman of the Ince companies, was cast recently to play the part of a young bride opposite Frank Borzage in "In the Switch Tower," a forthcoming release of the New York Motion Picture Corporation, featuring Walter Edwards. And thereby lies a tale of the ease with which she made up for the part. It was but a few months ago that the dainty little actress became the wife, in private life, of Eugene H. Allen, Producer Ince's chief lieutenant. So she simply resurrected her trousseau from a trunk and donned it. On the screen she presents the appearance of a "million dollar bride."

Jerome Storm went through the hazardous feat recently of falling down a whole flight of stairs headfirst during the production at Inceville of "In the Switch Tower," a big railroad story soon to be released by the New York Motion Picture Corporation. Storm played the part of the towerman, who is overpowered by a revengeful yard-master who seeks to cause a collision. He allowed himself to be thrown bodily out of the tower by the yard-master (Lewis Durham) and then rolled down the entire flight of steps to the ground. In negotiating the stunt he suffered a severe injury to his back from which now he is fully recovered.

CAPT. BONAVITA JOINS HORSLEY

Famous Animal Trainer to be Seen in M-in-A Films

Captain Jack Bonavita, for many years the most celebrated lion tamer and trainer of wild animals in the world, has been engaged by David Horsley, and has already joined the Bostock Arena and Jungle at Los Angeles.

Arrangements have already been completed whereby Captain Bonavita will appear in and assist in the production of M-in-A Films. The releases of this new licensed brand have heretofore been confined to one reel comedies, so that the announcement that Bonavita would be associated with them has given rise to much speculation as to the further policies of the manufacturer.

A visit to the M-in-A offices by a representative of The Photoplayers' Weekly brought forth the following statement from the General Manager: "We are not quite ready to announce our plans now, further than to say that the one reel comedies will continue in their present form for just a few more weeks, after which we will spring a surprise that will make M-in-A comedies the sensation of the times. Full details will soon be ready for publication."

Captain Bonavita has a world wide reputation. He was for several years the principal feature of the Frank C. Bostock exhibitions and it was during this engagement that he trained and worked a group of twenty-seven lions. Four years ago while appearing with the Bostock Arena at Coney Island, New York, Capt. Bonavita was attacked by Baltimore, a tremendous forest bred lion, and in addition to bein gterribly mangled, lost his right arm. Since that time he has continued to perform the same daring acts with only one arm, an accomplishment which is regarded by experienced animal men everywhere as simply marvelous. Bonavita has trained almost every species of animal, from the puma to the elephant. He has hunted and captured wild beasts in Africa, Canada and South America, and enjoys a high rating as a lecturer upon animals and their habits.

Two years ago while directing a motion picture production in Florida, Captain Bonavita was again attacked by Baltimore, the same lion that formerly tore his arm off. During the fierce struggle the intrepid trainer, while prone on the ground, shouted to the panic stricken camera man to "keep turning." The lion was finally driven off, but not before it had badly injured Bonavita's other arm and torn his body and legs so severely that for many weeks doctors despaired of his life.

When he finally did recover he organized an animal show of his own and toured the country, continuing to work the savage beast, Baltimore, u pto last November when it was accidentally poisoned by disinfecting fluid which spilled from the roof of the cage, and was licked up by it from the floor.

Captain Bonavita is as able, active and fearless today as he has ever been. He brought several beautiful lions with him when he rejoined the Bostock Arena, including a three-year-old son of Baltimore, which, from the circumstances of its having been born in this country, has been christened M-in-A (Made in America). The acquisition of Captain Bonavita for M-in-A Films is regarded as one of the most promising of the many important moves their manufacturer has made, and opens up remarkable possibilities in the way of animal films.



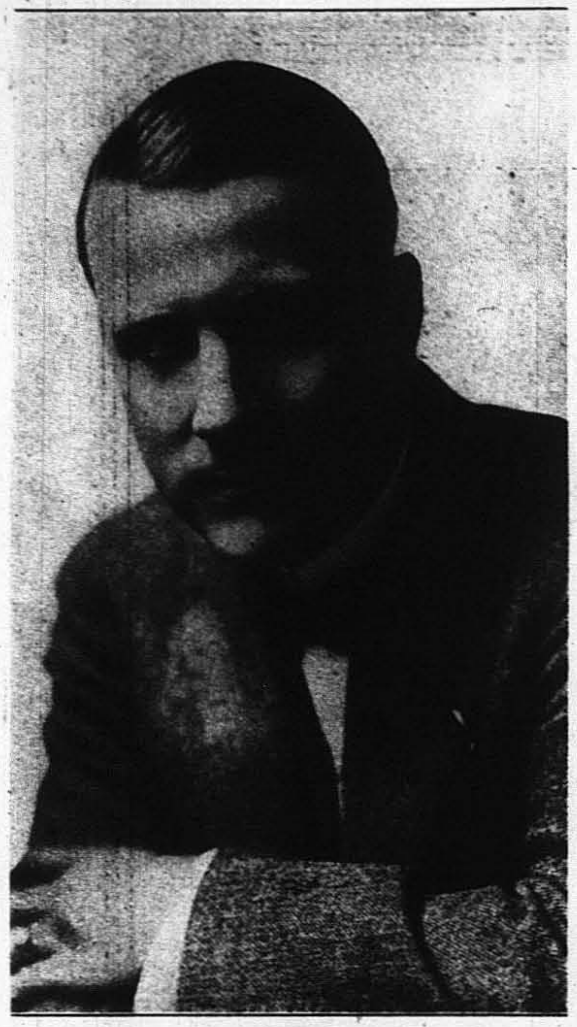
MAX ASCHER.
Joker Comedian.

MAX ASHER FEATURED AS "DETECTIVE DUCK" IN "LADY BAFFLES"

Observe the well fed earth being standing on the corner of Fifth and Broadway gazing intently into the faces of passers-by; notice his trim, stylish suit of squi-gee gray, his polished shoes, fingernails and manners and prepare to make the acquaintance of Banker Schultz alias Detective Duck alias—but why continue aliases. The aforesaid personage is no other than our esteemed friend Max Asher, he of Joker fame but now industriously engaged in "copping" the makeup of numerous Los Angeles inhabitants. To be more clear:

Max is the celebrated Detective Duck in the "Lady Baffles" pictures being produced by Allan Curtis. The series of pictures are merely a burlesque by Allan Curtis. The series of pictures are merely a burlesque on the style of detective stories now so much in vogue and each episode calls for six or seven changes on the part of Asher. Four one reelers have been completed so far and he has portrayed twenty-five different characters and as there are two more in the making he is called upon to unearth his store of makeupology. Consequently, we find him on a much traveled thoroughfare gazing plantively into the passing pedestrians visage and begging him or her (as the case may be) to loan him their gum chewing frontage to use in his protrayal of the honorable Mr. Duck.

Max is one of those bubbling, seething, slap-you-on-the back, jolly good natured fellows that you so very seldom meet. He has a "How-do" for every person within a radius of his pedal activities and the radiating sunshine that permeates his soul is apparently catching—one who makes his acquaintance never suffers from an attack of the Gloom family.



KING BAGGOT,
Founder and First President of the Screen Club, New York.

SELIG ZOO GETS TWO LLAMAS

Although the United States government has stopped the importation of that rare animal, the Llama, The Selig Polyscope Company has succeeded in securing two of these rare South American natives. With the purchase two alpaca, resembling the llama, also were sent to the Selig Jungle Zoo, in Los Angeles. In addition to these rare exhibits, the shipment of animals from Calcutta are expedited soon, having arrived in New York. Among these are: Four Bengal tigers, two black panthers, two snow leopards and "Catiff," a famous elephant from India which, although but four feet high, already has developed long tusks. The vessel bringing the Selig animals was overhauled by a German cruiser but was allowed to proceed after examination.

A titanic and compelling argument against war is being filmed at the Selig Jungle Zoo studio, where Director E. A. Martin has made extensive preparations for the productions. The play is entitled, "The Hideous God, War," carries a theme worthy of the time, when a world's unrest is moving the multitudes to protest. The feature was written by William E. Wing. The cast is ably represented by Edwin Wallock, Lillian Hayward, William H. Stowell and C. C. Holland.

FAMOUS GIRL-BEAUTY IN WORLD FILM—THE "MOST PICTURED GIRL" PLAYS IN "ALIAS JIMMY VALENTINE"

Millions and millions of people on both sides of the Atlantic know little Madge Evans, aged five, by sight; she is the most pictured, most photographed, most filmed little girl in the world.

Typically English in appearance this child has caught the fancy of illustrators, poster designers, advertising experts on both sides of the Atlantic and the result is that her beautiful face and features are familiar by sight to millions.

In the World Film Corporation's five part photoplay "Alias Jimmy Valentine" released February 22nd, Madge Evans plays a small but vital part. She is the little sister of Rose Fay, to whom the reformed Jimmy is engaged. A detective is after Jimmy. The child is accidentally locked in a safe, he furnishes a waiting detective with evidence against him, and he is in danger of arrest. But love beats the law, and Jimmy goes free and the child's life is saved.

Madge Evans is an ideal small sister—lovely, supple, plastic and intelligent, she adds a tender touch here and there to this most powerful melodrama.

She likes acting in the "movies," and her intelligence makes her easy of direction. And she is not merely pretty to look on but she is a natural actress—unaffected and graceful; sensitive and expressive.

LEDERER RELEASES "THE FIGHT"

George W. Lederer's acquisition to the world of the celluloid drama has been hailed with pleasure by not only the followers of that class of entertainment but by the supporters of the legitimate stage. His well established reputation as a producer of the highest class of entertainments on the legitimate stage is so well known that it can be taken for granted that anything he will project on the screen will be high class.

This is evidenced in the demand being made by the different exchanges for his first picture, "The Fight," written by the author of "Within the Law," Bayard Veiller. Those who have been privileged to see it at private exhibitions are quite enthusiastic in their praise of his first efforts.

As might be expected, Mr. Lederer has a notable cast of Broadway favorites in his picture. The play was written for Miss Margaret Wycherly, and she was featured in it when it made such a sensational success at the Hudson theater, New York city, last season, and she has the leading role in the picturization of the drama.

Another celebrity of the legitimate stage who makes his debut before the camera is John E. Kellerd, who is also featured. Mr. Kellerd enjoys the distinction of having played Hamlet for 102 consecutive nights on Broadway, a record never before made by an Shakespearean actor. He has played more leading roles than any other actor in this country, and was starred in the "Vampire," "The Heart of Maryland," "Shendoah," "The Climbers," and "Held by the Enemy."

Another important member of the cast is Miss Katharine LaSalle, who is pleasantly remembered as Mr. Edmund Breese's leading woman in "The Master Mind," and who lately supported Mr. John Mason in "Big Jim Garrity."

Others include Tim Cronin, a vaudeville favorite for many years; Charles Trowbridge, leading juvenile with the Broadway "Daddy Long Legs" company; Albert Gran, leading man in many of the Norwegian pictures; Wilbur C. Hudson, of the famous Histronic family of that name; Miss Jeanette Bageard; Ernest Carr, Miss Edna Hibbard, ingenue in many of William A. Brady's productions; and William Crimmins.

"THE GOVERNOR'S LADY," NEXT LASKY-BELASCO OFFERING.

The next Lasky-Belasco offering will be the picturization of "The Governor's Lady," with Edith Wynne Mathison in the title role, making her debut as a screen star. The relase date is to be March 15.

"IT IS ZEE LIFE," SAYS FRITZI SCHEFF, IN CONNECTION WITH MOTION PICTURE ACTING

Fritzi Scheff delights in pictures! To be accepted from both angles. She delights, like the child on a holiday, playing in pictures. She cannot believe, because the sunshine has kept them out of dooms, that that could ever be work. She delights because the test of her thrown upon the screen proves her the perfect type for pictures, and will ever delight audiences that are eagerly waiting for her first appearance in "Pretty Mrs. Smith," the forthcoming release of the Oliver Morosco Photoplay Company.

"All the world's a stage," is true of moving pictures. Fritzi Scheff is out on the golf links of a fashionable Country Club, dancing down a placid lake, into the mountains and sailing away on a steamer to the further south land. Says Fritzi Scheff, "It is zee life," and so it is. Who thinks of cameras when the sun is filtering through the trees and plot of the play carries one out on green swards and floats one adown tranquil streams? But wait! Wait until the keyed to a high pitch tempermental Fritzi Scheff steps upon the mossy stage of a studio when the plot thickens indoors, and drawing rooms form a dull background after all the greens and the glows of sunsets. That is as far removed from play as the North to the South pole, with a wide range of temperatures between. For her to run the gauntlet of them is to be expected—she'll do it! Let there be silence in what Miss Scheff pleads. Allad toglud! Let there be silence and there would be no moving picture studios. So breathlessly they are waiting at the Morosco Bosworth studio for her advent, her first day's indoor photography.

Enjoying all this with her is Owen Moore, Forrest Stanley and Louis Bennison, who plays her three unhappy husbands. Myrtle Stedman, Lelia Fliss, Sydney Franklin and a score of well known picture favorites. Hobart Bosworth is director, which helps insure its success. For magic is the success of all enterprises that flaunt the name of Oliver Morosco.

PUTTING SERIOUSNESS ASIDE

During the time that William D. Taylor, producer at the Favorite Players studio, is assembling the six-reel photoplay, "The High Hand," Carlyle Blackwell will put on a one-reel comedy with John Sheehan and Neva Gorber. Blackwell does not like to be idle, and believes that this will be a financially interesting experiment. Sheehan will appear in a totally new character in the comedy field, because he is a genuinely funny comedian. Sheehan has taken character parts in Favorite Players productions, and has proven himself an adept in the art.

LIFE PHOTO FILMS SELLS ENTIRE OUTPUT FOR 1915

The Life Photo Film Corporation has sold its entire output of features for the year of 1915, commencing with "The Avalanche" released Feb. 1, starring Cathrine Countiss, covering every state in the Union, upon terms that belv rumors or statements that the condition of the film market is in an unsettled or chaotic state.

It appears that high-class features are a scarcity upon the market, and that the supply does not equal the demand. This is particularly true in the middle west, the market is in an unsettled or chaotic state.

The Life Photo Film Corporation, in all of its contracts with the various exchanges with which it does business, has obliged itself to deliver five part features, adaptations from stage plays, with a legitimate stage star, actor or actress, and has undertaken to do that which no other producing concern has heretofore felt either justified or capable of doing, and that is to guarantee the photography and laboratory work of each and every print shipped out of the company's laboratories.

This guarantee is not based upon any expectations of possible results, but upon past performances, the reputation of the Life Photo Film Corporation being that its prints are the acme of perfection.

Succeeding the "Avalanche," the company will release "A Modern Magdalen," adapted from the stage play of the same name, written by C. Haddon Chambers, and in which photoplay production Catherine Countess and Lionel Barrymore, supported by William H. Tooker and Charles Graham take the leading roles.

Succeeding "A Modern Magdalen," a mystery drama, "The Curious Conduct of Judge Legarde," based upon the psychological theory of dual personality, will be released.

The success of the Life Photo Film Corporation, within the course of less than 23 days, tying up its productions for the entire year for the entire country has astounded the oldest men in the film business. It was hardly conceived that the results obtained were at all possible, and the success of the Life Photo Film Corporation will in all probability open the way for independent feature manufacturers contracting direct with the exchanges in the various territories in the Union, but as in many other matters, it has taken the Life Photo Film Corporation to show the way.

WHERE'S MY HUSBAND?

M-in-A Film Released March 11th.

Harry's married life is a telling lesson in conjugal happiness, notwithstanding the fact that his fair partner delights to assert and maintain her leadership in a most convincing way. As there is a silver lining to every cloud, Harry has his—a shimmering golden dream called Mazie, who is his nearest and dearest and sweetest neighbor.

After a severe session with his wife, Harry is quite ready for his little tempter. Would Harry go to Kidd's Rathskellar with Mazie for a companion? He would. Anticipating a few hours of freedom, fun and frolic, Harry starts the celebration with a visit to the wet emporium around the corner. Maude (Harry's wife) gets on the trail and, after getting the hook, hubby is forced to trail home behind his irresistible mate.

Night comes; Maude retires and is soon asleep. Alert Harry, ably assisted by the iceman, climbs out of the window; meets Mazie and together they enter the portals of Kidd's Rathskellar, where he starts studying noodle soup and wine.

Though asleep, Maude's mind is not at rest. Mind triumphs over matter, and the sleeper ceases to slumber. "Where's my husband?" she shrieks in a voice of thuner. Mazie's innocent little note, reposing on the bedroom door, gives her the clue. Out in the midnight air rushes raging Maude, ominously brandishing something unlike the olive branch. At Kidd's, merrymaking is at its height. Does Harry enjoy the fine caberatian show? He does. "Where's my Husband?" roars Maude as she cyclones in upon the festive congregation. Brave men try to stop her, but none can withstand Maude's terriffic charge. Harry is finally cornered and he now knows that hell hath no fury like his Maude.

BOSWORTH, INC., HAS CARL H. PIERCE AS SPECIAL REPRESENTATIVE

Carl H. Pierce, special representative for the Bosworth Inc. is a graduate of Harvard college, and an advertising man of no mean ability. Since joining the Bosworth forces he has spent considerable time traveling throughout the country promoting the interests of motion pictures in general, and featuring the Bosworth releases. For the short time he has been connected with the film industry he has become well known, and liked by all who have come in contact with him. He has a personality that not only appeals, but impresses one with the idea that he is sincere, and a gentleman of culture and refinement. The Photoplayers' Weekly extends their best wishes for his future success.

VIOLET MERSEREAU AND BEN F. WILSON LEAD BALL.

Violet Mersereau, leading lady of the Imp Studios, and Ben F. Wilson, star of the Victor studio, were selected to lead the Grand March at the New Jersey Motion Picture Operators Ball, held on February 13th, at Schutzen Park, Union Hill, N. J. Miss Mercereau wore a white satin, silver beaded Tunic dress, and made a beautiful contrast to the evening clothes wore by Mr. Wilson, and many people commented on the effect of the black and white figures leading the Grand March. The hall was crowded, and was a financial and social success.



HARRY MANN

THE LITTLE MAN——

Who is the busiest man at Universal City? Much controversy as to the busiest man was started the other day. Many answers were forthcoming and they had finally hit upon the lucky individual, when a cloud of dust was seen coming down Laemmle Boulevard and everybody stopped. The dust-cloud grew bigger and bigger as it approached, now it disappeared behind a hill, only to appear again going at a rate of about sixty miles an hour going toward the corral. The dust settled for a few moments and the crowd had about decided that it was a small hurricane. When it appeared again coming back, thicker and thicker grew the dust, it was coming toward the small group that had been talking a few moments before. Everybody was held spellbound, nobody had presence of mind to run. The cloud of dust came to a abrupt stop and settled. Standing in its place was Harry Mann. He was told to get a horse in a hurry for his director, and he did. He was voted the winner.

WHO'S WHO?

Francis Ford was giving an exhibition of his latest picture entitled "Betty and the Boys," when Manager Bernstein happened to drop in. After the picture was finished he said: "Grace Cunard is sure some make-up artist, I would hardly know her." "Easy enough said Mr. Ford. All she has to do, when she wants to look different, is to have her sister Mina play the part." Mr. Bernstein's only answer was, "Oh, H——." While Miss Cunard was writing scenarios for the new serial, her sister took her place, without Mr. Bernstein's knowledge. Hence the mistake.

THE PROPERTY STUDE

The property stude is a hard worked boob,
In the moving picture game.
He cares for neither God or man
His soul it knows no shame.

From eight in the morning till God knows when,
He hustles, he carries, he runs
Rustling props, for a bunch of hops
Who look upon studes as bums.

It is "Hey there props, I want four mops.
Where the hell is my guns."
From a slice of ham to Chink sampan
Who gets them? The poor stude bums

There's Scotty, Charlie, Ralph, and Bob,
Sammpy, Shorty and Jack
Putting in more zeal to each picture reel
Than some of the hams who act.

So Mr. Big Boss, as you scoop in the dross,
For the pictures the public call good.
Every once in a while, have a chat, give a smile
To the man who helped make 'em. The Stude

—JAMES A. McKEE,
Property Stude, Mutual Studios,
Los Angeles, Cal.

A NEW PRODUCING COMPANY FOR KRITERION

Mr. A. M. Kennedy has organized a new Western Company to produce releases from Kriterion Service. Bert Bracken who was With Lubin Western Company and more recently director of Henry Walthal will direct. Art Acord, who was leading man with Universal will play leads. Edith Sterling will play opposite leads. She has played leading parts with Universal and the Frontier Western Company. Fred Whiteman, Pete Morrison and Francis McDonald who are all well known in the film world have been engaged for regular work in this company. It is the opinion that this is one of the best Western companies that have ever been organized, and great things are anticipated from it. Their first production will be released through the Kriterion Service in about two weeks.

HARRY HAMMOND BEALL OPENS NEW YORK PUBLICITY OFFICE



Announcement was made this week by Harry Hammond Beall, general manager of the Beall Publicity Service, of the opening of a New Yorw branch at One Madison Avenue, New York City. Eustace Hall Ball, well known eastern journalist, and author of "The Art of the Photoplay," will be placed in charge of the office. The central offices of the service however will be maintained at 436 Union Oil building, Los Angeles, under the personal supervision of Mr. Beall.

By having branches in San Francisco and in New York, the Beall Publicity Service is able to give photoplayers and motion picture companies national publicity in newspapers and magazines.

The Beall Service has built up a splendid local reputation in the motion picture world by handling of the "Welcome Home Mary Pickford Ball" at Shrine auditorium, January 16; and the steady boosting for the Woodley, Republic, Optic theatres, the German War Pictures, the Nat Magner Feature Film company, Tillie's Punctured Romance, and numerous other film enterprises.

FRANCIS FORD
Universal Company
Hollywood, Cal.

EDNA MAISON
Universal Company
Hollywood, Cal.

JAY MORLEY
Back Under Direction of Leon Kent and Wilbur Melville, Lubin Studio, 4560 Pasadena Avenue.

DELL HENDERSON
Director
Keystone Company
Edendale, Cal.

PHIL. DUNHAM
Late Kalem Company
At Liberty
Care Photoplayers' Club

ERNEST SHIELDS
Comedian
Universal Company
Hollywood, Cal.

JOHN LANCASTER
Comedian
Selig Polyscope Company
Los Angeles, Cal.

GILBERT P. HAMILTON
Director
Albuquerque Film Company
Los Angeles, Cal.

BRUCE MITCHELL
Director
Crown City Film Company
Pasadena, Cal.

WALLACE REID
Majestic-Mutual Company
Hollywood, Cal.

CHAS. RAY
N. Y. Motion Picture Co.
Santa Monica, Cal.

HARRY McCOY
Keystone Company
Edendale, Cal.

HARRY MANN
Universal Company
Hollywood, Cal.

MINA CUNARD
Universal Company
Hollywood, Cal.

DOUGLAS GERRARD
Famous Players
Hollywood, Cal.

LOUELLA MAXAM
Selig Company
Glendale, Cal.

BERT BRACKEN
American Company
Santa Barbara, Cal.

DOROTHY DAVENPORT
Crown City Film Company
Pasadena, Cal.

TOM MIX
Director
Selig Company
Glendale, Cal.

OTTO LEDERER
Heavies
Vitagraph Company
Santa Monica, Cal.

GRACE CUNARD
Universal Company
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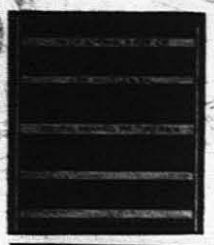
The PHOTOPLAYER WEEKLY

Devoted to the Motion Picture Interests

Vol. 2. No. 3. LOS ANGELES, CAL., WEDNESDAY, MARCH 17, 1915. Price 5 Cents



J. WARREN KERRIGAN

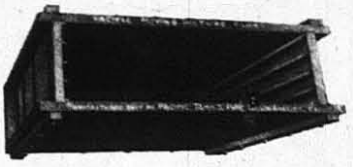


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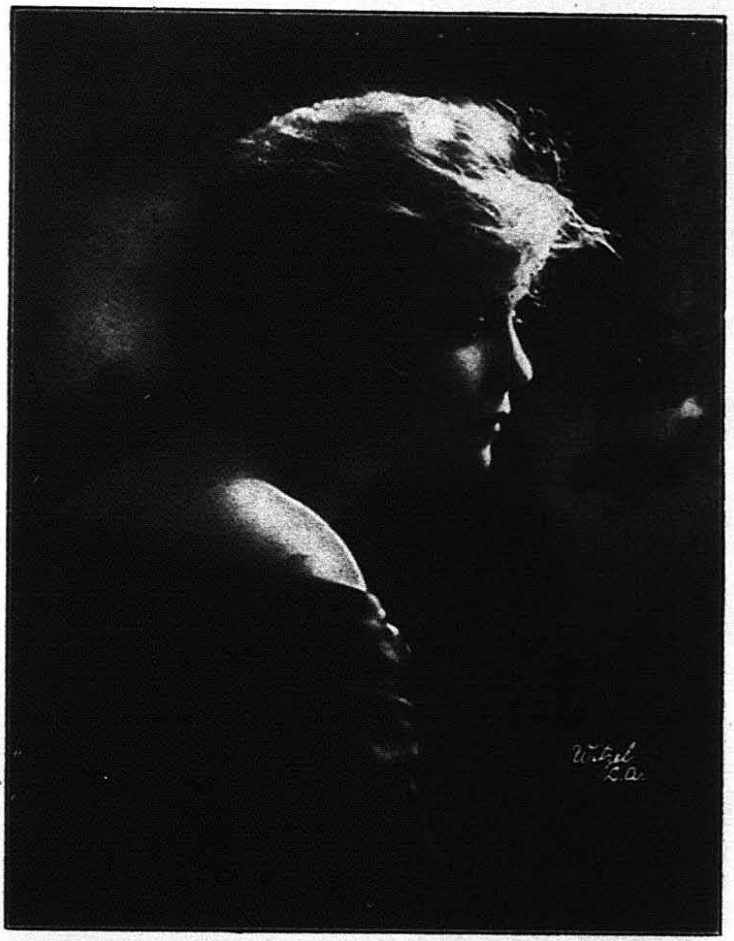
FRANCES NELSON.

Imp-Universal, New York City.



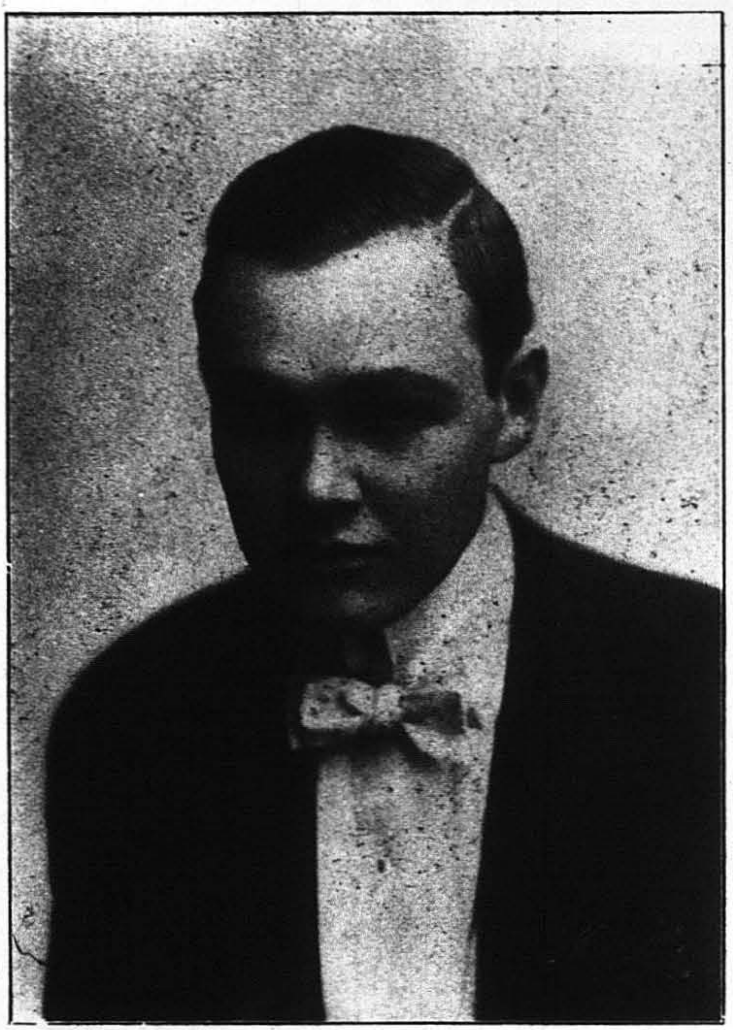
LITTLE OLIVE JOHNSON

Featured in Sterling Kid Pictures



VIRGINIA KIRTLEY

"Beauty Brand" Films



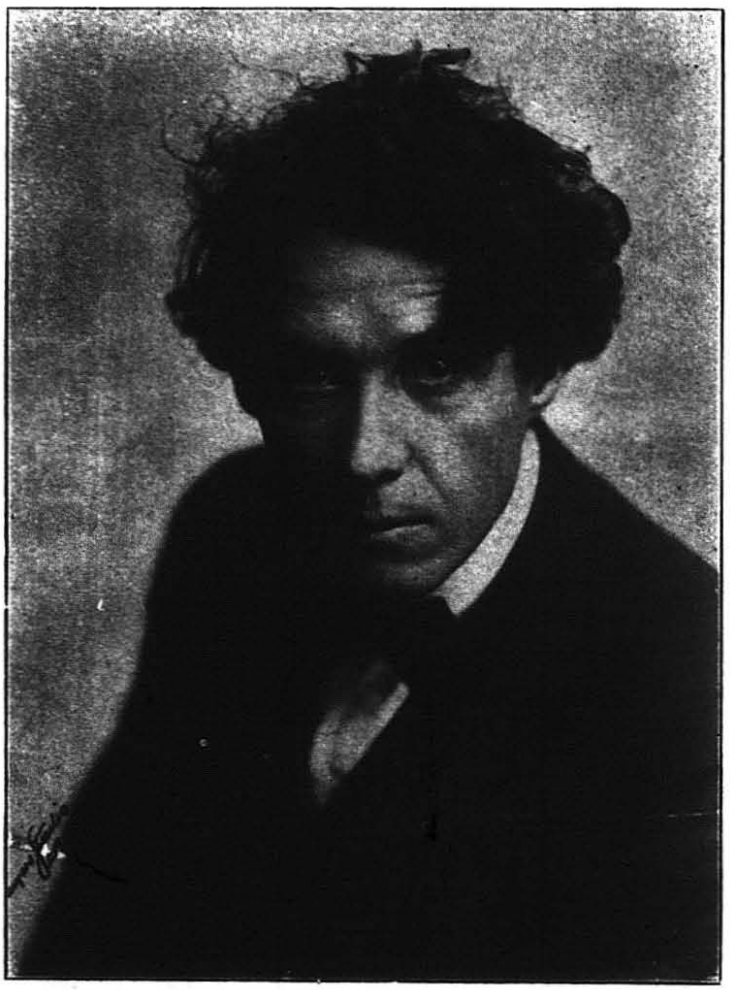
CHAS. RAY.

New York Motion Picture Co., Santa Monica, Cal.



BLANCHE SWEET

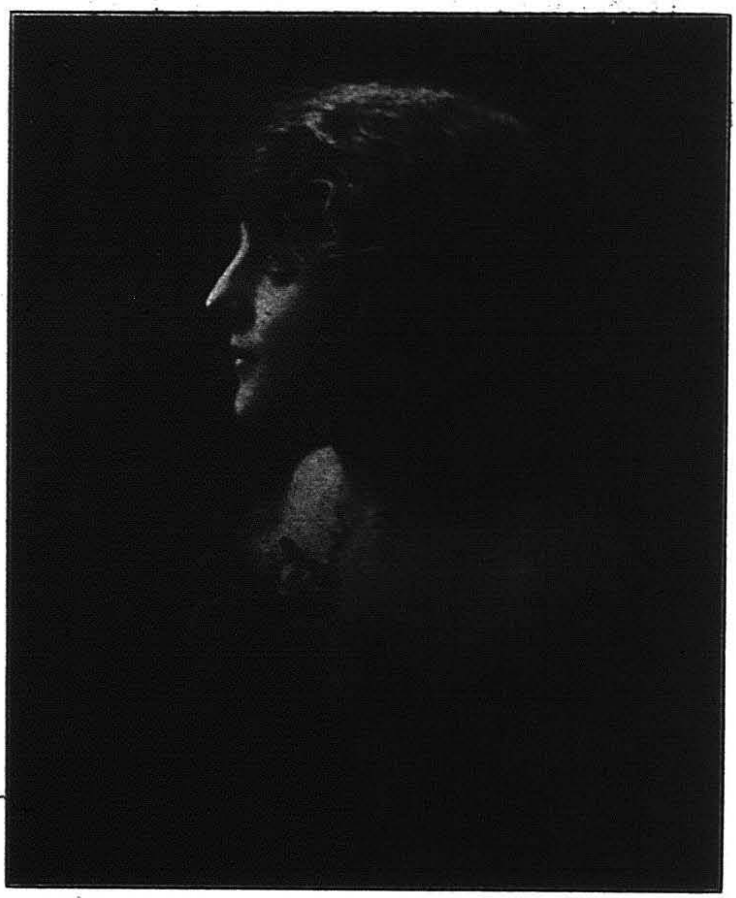
Lasky Feature Play Co., Hollywood, Cal.



HENRY WALTHAL
Who Has Returned to the
Griffith Studios



EDNA MAISON
Universal Film Co.
Hollywood, Cal.



RENA ROGERS,

"Kriterion Films," Pasadena, Cal.

Shall We Educate The Public? No!

(The above article was received for publication and is another sentiment in regards to "Shall We Educate the Public?" The fololwing is by one of our best leading players, who wishes to have her name withheld).—Editor.

SHALL WE EDUCATE THE PUBLIC? NO!

The article anent the above means far more than most of the managers of studios realize at present. The very fact that the public knows now, the ways of taking "cliff stunts" has brushed the bloom from the peach. There is no better argument than this: "Familiarity breeds contempt." Remember how careful the managers of theatres have always been to keep the public from behind the scenes. Thunder, lightning, storms, all have held the greatest fascination for the public—because they did not know the tricks.

Its only the idle, curious person, the "I know how its done" sort who care to invade the sacred precincts (AND IT SHOULD BE SACRED.) It's just to brag and tell his neighbor how much more he knows, how intimate he is with so-and-so, that he can get inside the line and go forth to spoil the pleasure the uninitiated take in viewing motion pictures. Another apt quotation begins "Where ignorance" etc.

I am another "Photoplayer" and I assure you that I do not enjoy the picture as well as before I knew the inside workings of the great industry. If I, who am a part of them, whose bread depends upon how well I try to do my work—and to what degree I succeed—am affected by intimate knowledge will not the public lose much of the interest? You know they will; its inevitable.

Since this letter was started I have read an article by Mable Herbert Urner which bears upon this subject somewhat beside going further into the fact that it is well to know the story when rehearsing in order to get the correct feeling and expression that the face and manner may show whether the heroine is pleading for food or a new gown, for the life of a loved one or a box at the opera.

Not long ago I sat in front of a man and woman who were talking over the picture before them which was a Selig animal story—and a "thriller," even to me. The woman said, "Oh, stuff—that is just a big Angora cat painted up or something—that's no real animal and beside, a girl who works in the pictures told me that the people and the camera and all the men are protected by cage wires and the scenes are taken in perfect safety. That girl is not in there with that animal, they draw bars on the plates after the picture is taken! They can't fool me!" In some parts the woman was right but the facts were somewhat distorted and it soiled the picture for her as well as for me for I was aching to tell her that I knew the claws of that animal were very sharp and had left their marks on the anatomy of the very girl who was apparently as well as unquestionably in the cage with the beast, a large puma.

Where thousands of people trail after a camera, follow a company to location and "watch the movie actors," not one would be able to get into a theatre rehearsal. Place a ban on allowing the public to view operations while making pictures and retain the scene of reality if we would keep their interest—and our own "jobs!" Furthermore, it would be far better if all studios boxed in sets and permitted the companies to play their parts for the director and those concerned alone. It's more or less distracting to hear comments, either for or against. Sensitive organizations often feel they are being "guyed" when the observer and on-looker is merely talking idly of other and outside matters. Such things have no place in the theatre, why permit it on the motion picture stage? Perhaps I am off the main line but it is pertinent to the policy of the magazine and may bring forth views that will be helpful to all concerned.

ANOTHER PHOTOPLAYER.

THE SUCCESSFUL "EXTRA"

In our last issue we made the request to hear from some one in regard to the extra of today and five years ago. We herewith publish a letter of which we are in receipt:

Hollywood, Calif., March 7, 1915

The Photonlayers Weekly,
Los Angeles, Calif.

Gentlemen:

No indeed, the "extra" has no chance whatever as compared to the possibility of becoming "something" which prevailed a few years back. The "extra" in those days, regardless of ability, were pushed to the front, if they had photographic qualities. It is far different now with the advent of men and women from the legitimate stage. The directors of today, as a rule, do not wish to lose their time rehearsing dumb-skulls, when for the same money they can have the services of professional people, that is in parts of any consequence.

A great many of the directors have their "pets" and they have been known to pay them five dollars per day, every day through a picture, using them for atmosphere—poor "doubles."—anything to carry them, while others doing parts were only paid the days that they were used.

The producing companies expect an awful lot of the "extra", not being willing to meet them half way in most cases.

When it is taken into consideration that around a large studio there are people of ability mingled in with those of absolutely no experience, either legitimate or pictures, who receive the same rate of pay, it is easy to see that there is no system to the picture game.

Large companies expect their directors to produce pictures of "class" with three or possibly four in their company. The balance they must "grab" from among the "extras."

One of these days the "extras" are going to wake up from their long sleep and make their just demands. If it requires "extras" to "make" picture, why should they not be given more consideration?

If the directors would give all of the "extras" a fair chance, undoubtedly a "find" would occasionally be made.

"A USTER WAS."

NEW IDEA IN FILM EXCHANGES TO BE LAUNCHED TODAY

California Kriterion to Handle Products of Nine Companies for Exhibitors

A new method of marketing motion picture films, calculated to make the exhibitor's heart leap with joy, was inaugurated in Los Angeles Monday when the California Kriterion Film Exchange opened its doors at 734 South Olive Street.

The concern leaps into life full grown, with nine excellent producing companies placing twenty-one reels a week at its disposal, a corps of directors, actors and actresses whose names are trumps in the screen world. At the head of this organization as president is A. M. Kennedy, and as general manager, Arthur Baird.

Mr. Kennedy was for years director of the Pacific Coast studios at the Universal Film company, and Mr. Baird has for the last five or six years managed the California Film Exchange, which marketed the Universal releases in the southwest. Just an indication of the esteem in which the latter is held by the exhibitors is the fact that upon the resignation of a previous exchange manager, the exhibitors in a body petitioned the Universal company to give the post to Mr. Baird.

These two men have decided to throw down the gauntlet to the other big exchanges by renting their films on the open market. Heretofore the exhibitor desiring one or a dozen reels has been required to fill his entire program at one exchange, and oftentimes this compelled him to accept and run mediocre films in order to get certain ones he wanted.

It will not be so at the Kriterion exchange. Releases will be marketed strictly on their merits and the exhibitor may rent one reel or as many as he likes.

In order that the exhibitor may see exactly what he is getting, instead of ordering from a synopsis and poster, he will sit down in the convenient projecting room that has been arranged in the rear of the exchange and see the film from start to finish. This and other innovations make the new exchange the best equipped and most modern west of Chicago, it is claimed.

PHOTOPLAYERS' WEEKLY
Published every Wednesday by
The Western Film Publishing Company
Oscar Steyn Editor

Office
Room 108
Hippodrome Theatre Bldg.,
Phones
F 1841

New York Representative..... Frank P. Donovan
1431 Broadway, Suite 208

TERMS OF SUBSCRIPTION:
Single Copies 5 cents
One Year $2.00
Please make checks payable to The Western Film Publishing Company. Advertising rates upon application.



THE MOTION PICTURE OF THE FUTURE

By Thomas H. Ince
Director-General New York Motion Picture Corporation

How will the motion picture of the future compare with that of today?

So wonderful have been the strides made to date, and so exhaustive the study into various ways and means to improve motion pictures that there is no question but that the future still holds wonderful things in store.

Picture-making is still in the experimental stages. New discoveries are being made every day by producers and so keen is the competition to get out something new that every producing plant is guarded as jealously as a fortress for fear the "enemy" may get in unannounced and filch some of the secrets or lay hold of new ideas in their experimental stages.

New cameras effects are unfolded every day to the observing camera man to be tested out in the next picture. The question of scenery is one for considerable discussion. There are two distinct types of scenery used today, the vari-colored scene and that of the old-fashioned monotone. There is a difference of opinion among producers as to whether a scene painted in natural colors is superior to the droll single-tone. I have been using the colord scenery and believe that I get better results.

Doubtless the films of the future will appear in natural colors. Somebody is bound to work this color scheme out successfully and when that is perfected it will revolutionize the industry.

The film of the future must be as perfect in every way as the original scene it pictures. The flicker on the screen must be completely eradicated and the quicker movements of the players must appear minus the blurred effect of most present-day films. All these errors will be rectified with time and perseverance.

When it is figured that one person in ten, among the 100,000 population in the United States, goes to the "movies" every day an idea can be conveyed of the immense popularity of the motion picture. In some portions of the United States, such as Los Angeles and New York, this proportion is increased to two in ten, or on a basis of 20,000,000 persons daily.

This is the most extraordinary growth of an industry in modern times and shows the manifold possibilities of the future when everything associated with film-producing will be of a higher quality, including players and pictures.

HETTY GRAY BAKER, FAMOUS SCENARIO WRITER, JOINS MAJESTIC-MUTUAL STUDIOS

The realization that in order to secure photoplays of merit it necessitates strong stories to serve as a foundation for same, has compelled Script Editor Frank E. Woods, of the Reliance and Majestic studio, to surround himself with a staff of writers who are gifted with unusual ability in this particular art.

A very recent acquisition to the scenario staff is a woman who has set a standard for amateur authors before she became directly engaged in the profession.

Hetty Gray Baker, by name, the proud possessor of envied talent, is a librarian by profession, she holding the honor of being the first trained librarian to be employed in the County Law Library in Hartford, Conn., and the first woman law librarian in the state.

During her six years of library duty, Miss Baker conceived scenarios in her spare moments. Vitagraph Company was her first market, and they continually welcomed her scenarios. This disapproves the amateur's theory that writers stand a slim chance of disposing of scenarios unless they are personally acquainted with the studio authorities, for Miss Baker at all times submitted her efforts by mail, and was unknown personally to the motion picture industry. Selig, Lubin, Kalem, and Edison were her best markets.

VIRGINIA KIRTLEY RETURNS FROM SANTA BARBARA, WHERE SHE WAS FEATURED IN BEAUTY BRAND FILMS

Although the band didn't play "Dixie," twenty-four, exactly two dozen friends accompanied Virginia Kirtley, leading lady of the American Beauty Films to the depot at Santa Barbara to say goodbye to her. Miss Kirtley has severed her connections from said company and returned home with the full intention to stay here. She is one of the young ladies who has come quickly to the front as a high-class screen actress and it is expected that she soon will be heard from and seen on the screen again under the management of another big feature play company like the American.

FOUR RELEASES OF ROLFE FILM CO. ANNOUNCED

The first four releases of the newly organized Metro Pictures Corporation will be Satan Sanderson by the Rolfe Photo Plays Company with Orrin Johnson in the title role, supported by Irene Warfield and a superb cast of well-known favorites. March 29 will be the initial release date of the Metro.

On April 5 The Popular Plays and Players Company will release through Metro, "The Shadows of a Great City," in which Adelaide Thurston, the popular star and Thomas Jefferson hold the leading parts.

April 20 Olga Petrova in "The Heart of a Painted Woman" will be the Metro Unit, while on April 19, Rolfe's "The Cowboy and the Lady", made into play form from the stage play of the same name by Director Jake Noble, will see the light of screen day.

These four releases will constitute the first month of Metro, after which a series of highly interesting and equally diversified and sterling productions will be released at the rate of one picture a month.



TOM MIX

HERE IS ONE ON TOM MIX

One of the best Tom Mix stories which has come to light for a long time was related by Dick, a grizzly, old puncher here, during a noon siesta on a "Western" location. It seems that Dick and Mix, now with Selig, were in a Texas town on frivolity bent when a big Newfoundland dog dashed out, barking at their horses. Dick roped the canine merely in fun. The dog's irate owner projected into the scene armed with a shotgun and proposed, in loud tone of voice, to remove Dick's roof. He was sighting the gun when Mix roped the fellow and started his horse at a canter, dragging the luckless Texan along the ground until he dropped the weapon. The noosed man sat up and tried to recover his rambling mind and to locate the pebbles protruding from various portions of his anatomy when Mix rode along side and, shaking his fist at the muddled Texan roared:

"What do ye mean by grabbing my rope and ranging on that way? Trying to steal it, was ye?"

"And, do you know, that poor, sand-papered victim almost laughed himself," added Dick.

HOUSE PETERS TO BE FEATURED IN "THE UNAFRAID"

Mr. Samuel Goldfish, speaking for the Jesse L. Lasky Feature Play Co., announces that House Peters is to be featured with Rita Jolivet for that star's film debut in the Lasky picturization of "The Unafraid," which is now announced for release on April 1. Since Mr. Peters joined the Lasky organization a few months back he has appeared with remarkable success in the leading male roles of "The Girl of the Golden West" and "The Warrens of Virginia," quickly establishing himself as one of the foremost romantic actors of the day. It is in recognition of this fact that the Lasky company has determined that the announcements for "The Unafraid" shall read:

Jesse L. Lasky presents Rita Jolivet in "The Unafraid" with House Peters.

DAVID HORSLEY'S BIG PLANS TO OPEN NEW STUDIO FOR HIS PRODUCTIONS

Pioneer Producer on Way to Los Angeles to Open New Studio for His Productions.

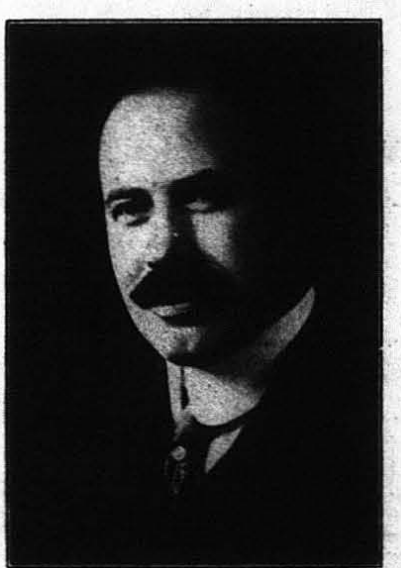
David Horsley, the pioneer film manufacturer and inventor left NewYork today for Los Angeles, where he will personally direct the work of laying out new studios for his productions.

Mr. Horsley has evolved a brand new idea in studio construction, highly original, and fraught with possibilities heretofore undreamed of by the men behind the camera.

When interviewed by a "Photoplayers' Weekly" representative at Grand Central Sation a few moments before he boarded his train for the coast, Mr. Horsley said:

"I have some wonderful advantages on my side now, and I'm going to put everyone of them to work with a view to making my films the most unusual and desirable pictures on the market. In the first place, I have a long lease on a plot of ground nearly six blocks square right in the heart of Los Angeles. Properties of all sorts, and city scenes of most any description are right outside my gates. Next I have the world famous Bostock animals, unquestionably the most highly trained and selected specimen in captivity. The twelve original trainers whom Bostock acquired in various corners of the earth, including Captain Bonavita ,the king of all lion tamers, and Harry E. Tudor who has managed the wonderful outfit for the last twelve years, are all under contract to me and now with the animals, which are already established as an independent show enterprise on my Los Angeles studio property.

"Then comes my new Duplex Double Exposure Camera which permits of trick work and double exposure photography such as have never before been possible with other cameras invented up to this time. Some enthusiastic director who saw this device in operation called it "the Wonder Box"—well, it certainly does work wonders, if I may with modesty say so myself. Why, I can put over some performances between animals and human



DAVID HORSLEY

actors that will cause an audience to sit up and gasp. And all this highly mystifying and seemingly perilous action, through the use of the trick camera, becomes a hundred times more safe and simple than picture making under the methods now necessarily practiced by the producers of animal films. In addition to that my camera saves no end of time for the director. The possibilities for comedy production along brand new lines are almost beyond calculation. All scenarios must be constructed

especially to fit this camera, and consequently I have had to devise an entirely different style of studio.

"The plans which I have just perfected call for an arrangement totally different from any now in use. My long association with the producing side of motion pictures has taught me the weaknesses and drawbacks of the average studio, and I have been able to overcome these in my new layout and to effect a great economy of time and space."

Mr. Horsley expects to have his new studio finished and to start his new productions in them within six weeks from date. His plays call for an outdoor Jungle allowing seven different sets and including an artificial brook, waterfall and lake. The interior studio is to be so arranged that six duplex sets can bet set up in rotation, with the camera mounted in the centre on a rock steady, automatically adjusted pedestal, with the foregrounds, lense angles, focal depths, etc., all diagramed and laid out. The director is thus enabled to work in rotation without the loss of a moment for the setting or resetting of scenes. Clever mechanical traps permit the entrance of any kind of animal at any part of a scene at the required instant, both in the Jungle and interior sets, with covered passage ways connecting the arena and dens of the animals in their epermanent quarters in the Bostock Arena which adjoins the studios. A bridge whic hmay be dressed in any style from rustic to bastule, for use in scenes, will be used for the safe passage of the people ensconsed in the productions. Elaborate scene docks, dressing rooms, laboratories and office buildings will form the boundaries of the court.

Mrs. Horsley and their two children, Stanley and John, the latter having earned the title of "youngest film star" b yappearing in a special picture last October at the age of seven days, accompanied Mr. Horsley to California. They expect to be away about two months.

FRITZI BURNFTTE HAS THRILLING EXPERIENCE DURING FILMING OF "THE WARD OF DONETELLI"

Realism reaches its height last Sunday at the Santa Barbara Studio while Director Wm. Robert Daly was putting the finishing touches on the two-part drama, "The Ward of Donetelli", which he is producing for the Kriterion program.

One of the scenes shows an underground hiding place for a band of house-looters and it is supposed to be located alongside an outlet for a sewer. The scene yesterday called for John Prescott, who plays the heavy, to overpower Fritzi Brunette and throw her into a vault beneath the sewer. He then locks the door and later when Edward Alexander leaves by a secret passage which connects with the sewer outlet and the detective forces open the vault door and rescues the girl.

Director Daly called a rehearsal of the scene. The wall used for the vault was built solid so as to add to the realism, and the room was flooded with water and dirt. Miss Brunette and Mr. Prescott was forced into the vault and Prescott padlocked the door.

"Great, fine," shouted Mr. Daly, "now we'll take it," but he had counted too fast. The stage carpenter, not figuring that there was going to be a rehearsal in which the lock would be actually used, furnished a massive lock without a key. Miss Brunette could not get out of the vault and as there was no air in the place and the water was nearly waist high quick action was necessary. The door was solid and could not be forced, so finally Mr. Kennedy, who was standing by, ordered the structure torn down and a real rescue of Miss Brunette was accomplished but not for the camera. After a rest of an hour Miss Brunette was able to go on again and the wall having been rebuilt, the picture was finished but not before Miss Brunette had ruined a $150 gown and Ed Alexander a new full dress suit. In order to show the outlet of the sewer Mr. Daly will use the sluiceway some time today and it will be necessary for Mr. Alexander and Mr. Prescott to make a little journey into the darkened passage. Oh, yes, it's great to be an actor or actress for the movies.

LORIMER JOHNSTON WITH VITAGRAPH CO.

Lorimer Johnston, the well-known coast director, who was called East by the Universal Co., to direct pictures of Mary Fuller and other stars, has resigned, and will after March 6th, join the Vitagraph Co. Mr. Johnston sends his best regards to all his coast friends, who will undoubtedly be pleased to hear of his new arrangements.

"SUNSHINE MOLLY," BOSWORTH'S SECOND RELEASE IN MARCH

Closely following Elsie in "The Caprices of Kitty," Bosworth, Inc. announces as a forthcoming release, "Sunshine Molly," a photoplay of unusual qualities, both spectacular and dramatic, and a picture which, judging from the advance reports, will register another triumph for the producers.

"Sunshine Molly" is the product of that well-known couple, Lois Weber and Phillips Smalley and will undoubtedly prove one of the most notable successes resulting from the efforts of these directors, who also portray the principal parts of the play in a manner that will add greatly to their laurels.

The story, although presenting a thrilling drama of life in the California oil fields, will not be found wanting in its comedy element. Adele Farrington, Herbert Standing, Vera Lewis and Roberta Hickman, as well as Margaret Edwards, whose appearance in the dainty part of "Truth" in "Hypocrites," has already placed her among the prominent stars of the screen, attend to the humorous side of the story and give the film added merit through their able characterizations.

Outside of the high merit of the subject itself the picture boasts of other features that are out of the ordinary such as the burning of three large oil wells at night, with the accompanying pandemonium, offering picturesque panoramic, as well as gripping close-up views of the demolition of an entire oil plant and presenting various photographic effects of rare beauty. Other clever tricks in photography are successfully put over by "Dal" Clawson.

JAY MORLEY JOINS WESTERN LUBIN CO. IN PASADENA, CAL., UNDER DIRECTOR LEON KENT

Mr. Jay Morley, who will be remembered for some of his fine work in recent Lubin releases, is back once more with the Melville forces at Los Angeles. He brings with him added prestige and a host of admirers who will eagerly look forward to his re-appearance under the Lubin banner in the big features which are in the course of production and preparation at the Western Studios. His new association with his old directors, Wilbert Melville and Leon Kent, is a happy one and big things are expected from the combination.

Mr. Morley's picture work covers a period of four years, during which time he has been identified with many producing companies on the coast. Coming from the legitimate stage, where, for several seasons, he was with a repertoire company playing Ohio and Indiana. It was here he got the training that has stood him in such good stead in his screen work in the interpretation of the many difficult roles he has been called upon to play. He is an adept in the art of make-up and is equally at home as a stoop-shouldered, be-whiskered octogentarian or as a dashing young hero.

His first screen engagement was with the Universal, Hollywood, Companies. His initation into the mysteries of the wordless drama, he confesses to be different to that of most. He candidly admits that it was not, as with most, an unpremeditated event. "I wanted to work in pictures and I kept looking for an engagement still I got it" is the straight-from-the-shoulder answer he gives to anyone who asks him about it. "And I'm still in pictures," when pressed further, he remarked, which proves conclusively that Jay Morley likes screen work and what's more that his work is liked upon the screen.

Once he listened to the call of the footlights and opened a vaudeville tour in a sketch of his own writing but the click of the camera proved stronger and he closed his act to appear under the direction of Mr. Ince in the K-B, Broncho, Domino releases. For a time he was identified with the Lubin forces under Captain Melville and then went to Santa Paula playing leads and heavies for the Frontier and Premier releases of the St. Louis Motion Picture Company. He has just completed six months' engagement with that company and is now back with Lubin.

It is reasonable to believe that his improvement in the future will equal his progress in the past and seems to blend happily with Wilbert Melville's extensive plans for the enlargement and strengthening of the Lubin Western Studio.

FANNIE WARD TO STAR EXCLUSIVELY IN LASKY PRODUCTIONS

Mr. Samuel Goldfish, on behalf of the Jesse L. Lasky Feature Play Co., announces the engagement for that organization of Miss Fannie Ward, the distinguished international star, who, by the kind permission of Mr. Marc Klaw, has entered into a contract which calls for her to make her screen debut in the immediate future under Lasky management.

Miss Ward's most recent important success was in "Madame President," in which she starred for an entire year at the Garrick theatre in New York and in which, since that time, she has been playing with most exceptional success throughout the country.

Fannie Ward is a native of St. Louis but made her first stage appearance in New York at the Broadway theatre. Among her early successes were a number of the greatest musical hits of the day, both here and in London, where she scored an overwhelming hit on the occasion of her initial appearance at the Gaiety theatre. Prominent among the dramatic offerings in which she has starred are "A Marriage of Reason," "In the Bishop's Carriage," "A Fool and a Girl," "The Marriage of William Asne," "The Three of Us," and "Madame President," already mentioned.

Miss Ward is one of the very few American women who have attained genuine and unquestionable fame in England. She has won success of the greatest magnitude there not only in musical offerings but also in the English productions of various American dramatic hits as well as in original English dramas. Miss Ward is famous throughout the American and European continents for her vivacity and unusual personal charm.

"SAVED BY TELEPHONE," ECLAIR RELEASE, MARCH 17

Probably the most unique and absolutely original idea which has yet formed the basis of a photoplay is used in the forthcoming Eclair release for Wednesday, March 17, entitled, "Saved by Telephone," a two-part production. The story revolves around the romance of a young telephone lineman and his pretty school-teacher sweetheart, who is also courted by the undesirable Joe, ne'er-do-well and profligate. For the entertainment and edification of Ruth in her lonely village boarding house, her lineman lover devises an ingenious arrangement whereby it is possible for Ruth to hear the concerts given by the band at the seaside resort miles away from the village. Repulsed by the school miss, the villanous Joe decides to take things in his own hands and plans an abduction. The plotters are overheard by Jack, however, but in riding to warn Ruth of the danger, he is shot down by his now desperate rival. Recovering consciousness, he painfully ascends a nearby telegraph pole and swaying uncertainly at the dizzy height manages to cross the wires; Ruth about to retire, is amazed to hear her mother's voice in the room praying for her safety. She arouses the household just in time to drive off the abductors after a pistol fight. Morning comes and with it Jack, who tells his story. His wound dressed, Ruth's mother is called. She had neglected to replace the receiver and when Jack crossed the wires her voice came to Ruth over the special line which Jack had erected for his sweetheart's entertainment. Edna Payne, Herbert Myles and H. Stapley handle the three leading roles acceptably.

KRITERION ADDED TO THE "BRIGHT LIGHTS"

The Gay White Way is flashing a brand new message to millions of people in New York City. The big towering sign with its thousands of blinking bulbs on the building at Broadway and 47th flashes its message every night from dusk until dawn that "Kriterion Motion Pictures are Decidedly Distinctive."

It is claimed by the Kriterion Company that this is but a start in a country wide publicity campaign that will not only take in the electric signs in the larger cities, but also other avenues of publicity will be taken advantage of.

The advantage to be gained in the sign which is now being used by the Kriterion is that the message can be changed every evening, or if so wished every time it flashes it can send forth a different argument. Iits location is but a half block from the Kriterion offices, and overlooks the busy portion of Broadway from 42nd St. to 47th.

MILLER'S THEATRE

"Kreutzer Sonata," Tolstoi's daring and sensational tragedy in which the famous "Vampire Woman," Theda Bara, and the great emotional actress, Nance O'Neill, are featured, is to be retained for a second week at Miller's beginning Monday. This has been found absolutely necessary owing to the fact that the demand for seats has been the greatest in the history of this pretty pictureplay house. Tremendous interest has been stirred up over this wonderful drama and every performance at night sees a big line waiting for seats. Shows begin at 11, 12:45, 2:30, 4:15, 6:00, 7:45 and 9:30 p. m. and all who can conveniently do so should arrange to come in the afternoon when chances are much better of avoiding standing in line. The added attraction will be the latest of the famous "Exploits of Elaine" stories.

Grappling with unusual technical difficulties, Harry Pollard is progressing nicely with his four-reel feature, "The Dream Baby," in which Margarita Fischer has the leading role. This is an exquisite story and a powerful appeal for the little life yet unborn. The nobler qualities of womanhood are forcefully emphasized.

MR. SAMUEL GOLDFISH BACK IN NEW YORK

Mr. Samuel Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play Co., returned to New York last week after a visit to the Lasky studios in Hollywood, and gave out an interview which is being quoted in all the leading journals of the trade. Mr. Goldfish said, in part:

"During my trip I tried to analyze local exhibiting conditions in many cities and found them amazing uniform. It is evident that the time has come, or is fast coming, when the moving picture manufacturer, who turns out so many reels per week of so many brands, must disappear from the map, and only the few genuine moving picture producers will be left. To manufacture is one thing; to produce in the true sense of actually creating something worth while, which survives not because of any system but because the public absolutely wants it, is entirely another matter. This is of course the 'show business' all over again, with the main issue at stake not money so much as organization and art.

"There are only two essentials in a moving picture—the popular value and the artistic merit. The program system itself has proved that if a picture is truly great it will not be long unknown to a public which craves fine photodramas; if it is not good, there is no power on earth which can make it anything else than what it really is. Therefore, the day of the real producer is dawning, for only he can face the competition of an art that is developing by leaps and bounds; only he can establish a program and triumph by genuine superiority."

ADA KESSLER IN PARAGON PICTURES

Miss Ada Kessler, daughter of Jacob Kessler, the well-known Hebrew actor who recently appeared in New York City and who is well known all over the United States as one of the greatest Hebrew actors of this continent, made her debut in Kriterion photoplays in a comedy which are evident in her father's acting. She has a splendid personality which makes her work stand out as something strong, and gives it an individuality. It is expected that considerable will be seen of Miss Kessler in the future on the screen. She expressed a great liking for photoplay work—while it is somewhat different than her stage efforts, nevertheless there was a fascination about it that was greatly appealing to Miss Kessler.

HOW TO SELECT A MOB

Harry Kernan of the Favorite Players knows how to pick a mob, and the result is that some of the mob scenes in "The High Hand," the forthcoming release, have never been surpassed, for every actor in them appears to be "dead in earnest," and how difficult it is to get this is known to every director in the land. Kernan has his own way with crowds. He tells each one how vital a factor he is in the scene, and that he is as important as the principals. Then it is up to the director. William D. Taylor, to get the best out of them, and this is very ably done by Mr. Taylor, as will be evident in the production of mob scenes in "The High Hand."

OLGA PRITZLAU-CLARK WRITES STRONG PLAY, "THE DIVINITY OF MOTHERHOOD"

Harry Pollard and Margarita Fisher are Featured.

Believing that the silent drama may be made a power for good equal to the church, Harry Pollard and his Feature company are at work this week on one of the most striking and powerful four-reel features ever made into pictures.

This is an allegorical drama which has for its theme the sacredness of motherhood. Its title is "The Divinity of Motherhood," and the story is a protest against race suicide. It is not a religious drama nor a problem play, but in a series of allegories, beautifully depicted, the moral lies. The theme is a powerful indictment against the modern tendency among certain types of American wives, to evade their responsibilities to state and nation, by refusing to bring children into the world.

Margarita Fischer, Lucille Ward, Robyn Adair, William Carroll, and Katie Fischer, play the foremost parts. The scenario is the work of Olga Printzau Clark, of this city, whose husband, Hal Clements, is a member of Mr. Ricketts' new Feature company.

Miss Clark has won considerable fame as a writer of strong heart interest Features, with the result, that the American Co. is giving Miss Clark large poster notice in regards to authorship of the play. This is something Miss Clark should, and is very proud of.

WOMAN FROM MARTINIQUE "EATS UP" HER PART IN "THE NE-ER DO WELL"

(Special Correspondence)

One of the most unique performances ever given on the screen—considering the circumstances—is to be seen in "The Ne'er Do Well," when that great feature is released by the Selig Polyscope Company.

A humble native woman of Martinique, French West Indies, will be seen in action so vividly and realistic that her portion of the performance will attract special attention, if the private runs mean anything. When Director Colin Campbell and his all-star company reached Panama, the actress cast for "Stephanie,' duenna to Chiquita, was taken ill and could not play. A native colored woman was picked for the role. Absolutely unafraid, and knowing nothing of acting, the islander listened intently to instructions translated to her and, as Mr. Campbell expresses it, she "lived" the part. During her defense of Chiquita against Wheeler Oakman, the native woman fought the leading man with such fire and vigor that the bewildered Oakman was forced to retreat in a circle and use all his science in defending himself. At the end of the scene the native would not desist but continued in her efforts to remove Oakman's head until other actors intervened.

Lanier Bartlett, who translated for Director Campbell states that the woman so thoroughly absorbed the idea of defending her charge (Miss Kathlyn Williams) that she "foamed at the mouth" so deadly was her attack.

In other scenes the woman from Martinique "ate up the part" to such an extent that the company was forced to keep her in leash.

WILBUR HIGBY, NEW ADDITION TO THE MAJESTIC MUTUAL STUDIOS

In the spring of last year Wilbur Higby, now playing characters with the Majestic company in Hollywood, had a successful career of 23 years on the legitimate stage behind him. He had his first engagement in motion pictures as extra "boy" with the Universal company. His first director was Francis Ford who employed his services through the entire Lucile Love series. Later he joined Robert Leonard when he played parts during the production of "The Master Key." At the present time he is at the Mutual Studios under the direction of Mr. Nichols.

"THE COUNTRY BOY" WITH MARSHAL NEILAN A SUPREME SUCCESS

The Lasky picturization of Edgar Selwyn's most famous play, "The Country Boy," released on the eighteenth of this month, is proving already to be a success of unusual proportions. It is filled with the rarest touches of human interest, beautifully portrayed.

DOUGLAS GERRARD IN "THE COMMANDING OFFICER"

After an engagement of several years with the Kalem Film Co., and also playing successfully opposite Carlyle Blackwell of the Favorite Players, Douglas Gerrard has gone another step further and joined the Famous Players in Hollywood. Mr. Gerrard has just completed his first picture with the Famous Players entitled "The Commanding Officer," and from reports circulating, has given a wonderful performance of his capability as a leading man and screen actor. "The Commanding Officer" will be released during the coming week.

RUBE MILLER WITH KRITERION

A. M. Kennedy, general manager of productions of Kriterion Service, has succeeded in obtaining the services of Rube Miller, who for the past year has been directing comedies for the Keystone Comedies. Mr. Miller will have a company working in Santa Barbara and his productions will be released through the Kriterion Service in the near future under the Kriterion Star Comedy Brand. Great credit to Mr. Kennedy as much was due to his personal efforts in securing this able director.

FAMED ART MODEL APPEARS IN TRUMP PICTURES

Miss Estelle Thebaud, an art model, who is known to every famed artist of this country and England, was recently specially employed to appear in a picture which was pronounced by the All Comedy Co. The picture will be released under the Trump brand of the Kriterion Service and will be known as "In Raw Color." It has to do with the life of an artist and many scenes are taken inside of an artists' studio. During her career, Miss Thebaud posed for Alma Tadema and also for Benedict Hertzog, who has been made immortal in verse by Kipling. It will be remembered that Herztzog is famed for his reproductions of great artists' works. Also, she was the model for the photographs which were taken by Lejaren Hiller to illustrate several articles which appeared in Cosmopolitan Magazine by Maurice Maeterlinck. Miss Thebaud also posed for a series of pictures by Hertzog, which now grace the home of one of our biggest millionaires. In the production of "In Raw Color," Miss Thebaud plays the part of Mona Ferone, a girl of the Bohemian world who is employed as a model by many of the famed painters of the world.

IT'S IN THE FAMILY

No wonder the "Flag of Old Erin" was a success. The story was written by Grace Cunard, and her sister Mina played the leading role. Francis Ford produced the picture and his brother Jack played opposite Mina. Both, Miss Cunard and Mr. Ford are taking a rest—if you can call it a rest. Miss Cunard is writing a new serial of thirty reels, while Mr. Ford is ONLY directing.

CRACK CAMERA MAN SENT TO COAST

Ross Fisher, one of the crack Mina Film camera men of the Centaur Film Company of Bayonne, New Jersey, has been sent to the coast to undertake the difficult task of taking pictures of Mr. Hoarsley's latest acquisition, the Bostock animals. Mr. Fisher has had experience in the handling of Mr. Horsley's trick double exposure camera and for this reason he is a necessary addition to his staff on the coast.

MATHEW DIRECTING C. K. PICTURES

Harry S. Mathews, director of the C. K. Film Company of Santa Barbara, Cal., is as busy as the proverbial bee, providing for the Kriterion. He left the East a few weeks ago and jumped right into harness. Elsie Albert, Alfred Swenson, R. D. Clifton and Baby Early are working under his direction.

HARRY MANN ACTS FOR "SQUARE" CHIEF OF POLICE

There is a very proud little actor at the Universal Studios by the name of Harry Mann. The reason is that Harry is playing the "Square" Clerk of a Police Department, under a "Square" Chief of Police. This picture is produced by director Francis Ford and Mr. Mann will be seen in several "close-ups." Harry is now looking everybody "square" in the face.

NEW YORK MOTION PICTURE COMPANY TAKES OVER TWELVE ACRES OF LAND FOR ADDITIONAL STUDIOS AT HOLLYWOOD

Signalling the advent of unprecedented prosperity in the film industry, Thomas H. Ince, director general of the New York Picture Corporation, announced this week, that negotiations have been concluded whereby that company will take over 12 acres of land between Los Angeles and Hollywood for use in the production of Kay-Bee, Broncho and Domino films and Ince Features.

This announcement does not come as a surprise, for since Adam Kessel, Jr., and Charles O. Baumann, heads of the New York Motion Picture Corporation reached "the city of films" a few months ago, on their annual tour of inspection of their Inceville and Keystone plants, it has been consistently rumored that such plans were being anticipated.

The property which the New York Company has acquired is known as the Grosse tract and is situated on Sunset Boulevard. In addition to Sunset Boulevard, it is bounded by Santa Monica Boulevard, Fountain Avenue, Hoover Street and Delmar Street. It is, at present, a well-cultivated section, of a diversified nature. Level for several hundred feet, it slopes into a gulch, admitting, therefore, of splendid opportunities for scenic photography. A number of buildings now stand on the premises, but these will be razed and studio structures erected in their stead.

It is stated, without qualification, that the company will expend something in the neighborhood of $100,000 in preparing the property for motion picture uses. Already contractors have been engaged to do the work and within another week, it is believed, a large force of men will be on the job. Producer Ince declares the new studio will be ready for occupancy in about two months.

The acquisition of the property does not mean that Inceville—the present locale of the Kay-Bee, Broncho and Domino films—will be abandoned. It will be maintained as before, but not on such a great scale. About three companies, it is understood, will continue to utilize the Santa Monica territory—or, at least, part of it—for the production of western pictures. The new studio will serve as the plant for the making of all modern pictures, for the four-reelers now being made for release twice a month and for the big twelve and fifteen-reel Thomas H. Ince Features, which are to be made by the noted producer.

Consumation of the deal was effected last Saturday, when a long term lease on the property was signed by the contracting parties. The lease contains a clause, granting the New York Motion Picture Corporation an option to purchase.

Present plans for the new property call for the erection of eight stages, a glass-covered studio, 100 dressing rooms, wardrobe building, property building, scene docks, garage and diverse other smaller structures essential to a complete plant. The outdoor stages will be of a uniform size and one director will be assigned to each. The glass studio is to be an immense structure for use at night and during inclement weather.

AS HE BLEW HE BLEW AND THE DOVE OF PEACE

M-in-A Release, March 15th.

Homeless Harry, escounced in a cosy corner of a freight car, is stealing a ride and a bit of sleep. The freighter stops at its destination and Homeless Harry is obliged to change cars.

At the opera house Battling Mike, the demon of pugdom, is meeting all comers—offering a prize of $5,000 to whomsoever should win over him. Homeless Harry reads the glaring announcement and decides to make a goal for the $5,000; but, not having finished his nap, he sits down by a tree to sleep, perchance to dream. No sooner has Homeless Harry dozed off than Smart Aleck, the boy wonder, places a toy balloon between the sleeper's lips and scrampers away. As Homeless Harry sleeps, his balloon swells he dreams that he is in the ring with Battling Mike and that after two rounds of carnage he has vanquished the pugilistic terror and earned a big roll, which Homeless Harry proceeds to "blow." Homeless Harry has spent nearly all his dream-money when the toy balloon, inflated to its limit, bursts open and punctures Homeless Harry's "blowing" career.

NEW PLAYERS IN ALHAMBRA PICTURE

Edward Peil, Betty Harte, Wm. Rayno and Lottie Case have been added to the roll of Alhambra Film Mfg. Co., who are producing two reel dramas for the Kriterion Service. Lloyd B. Carleton, who recently left for the Coast, is directing the dramas for the Alhambra brand, releasing through Kriterion.

UNIQUE STUNTS PULLED FOR "ALIAS JIMMY VALENTINE

Maurice F. Barr of the New Orleans branch of the World Film Corporation was the man "ahead" of the Liebler touring production of "Alias Jimmy Valentine," and in that capacity sprang many funny stunts.

He found no trouble in interesting police officers, criminal lawyers, alienists, detectives, chaplains or State Penitentiary, police reporters of big city dailies, as well as State Boards of Prison Reforms, in the play. He says that these people will easily furnish local copies sufficient for any exhibitor who wishes to show the Robert Warwick photoplay "Alias Jimmy Valentine."

He also states that the agents of the Diabold Safe and Lock Co., in any city of any size are always on the alert for a story dealing with the mythical aspect of the O. Henry's theme. Their theory being that it takes "soup" to blow a safe and not the deft fingers of a master cracksman.

MRS. JOHN WANAMAKER ENTERTAINS GUESTS WITH ALLIANCE FEATURE

The reception given by Mrs. John Wanamaker on Lincoln's Birthday was brought to a termination by a startling departure at such functions—a motion picture exhibition.

For several weeks Mrs. Wanamaker was a daily attendant at the leading photoplay houses of Philadelphia, and after seeing Carlyle Blackwell in "The Last Chapter" at the Globe Theatre, she made immediate arrangements to have the picture shown.

The conservatory was transformed into a beautiful little theatre. The screen was set amid a beautiful frame of rare plants and the booth was hidden from from view by a mass of trailing vince.

To the music of a stringed orchestra, the 400 of the Quaker City beheld the exploits of Richard Harding Davis' hero on the screen.

So pleased was the hostess with the success of the evening's entertainment that she has given instructions for a private projection room to be fitted out when such exhibitions can be given regularly at the palatial home of the merchant prince.

BLANCHE SWEET IN "THE CAPTIVE" NEXT

Mr. Samuel Goldfish announces that the title of the next release in which Miss Blanche Sweet will be starred under the management of the Jesse L. Lasky Feature Play Company is "The Captive." This production will be a picturization of the well-known play of the same name by Cecil B. De Mille and Jeanie MacPherson, which deals with incidents of the recent war between Turkey and the Balkan states. As in the case of "The Warrens of Virginia," Mr. House Peters will be the leading man.. He assumes the character of a Turkish noble who is captured and assigned, as prisoner, to the charge of a young Montenegran woman for the purpose of doing the work formerly done by her brother, now slain in battle. The peasant girl played by Miss Sweet, at first forces her captive to do all the most disagreeable and menial tasks, but presently these two contrasting characters become involved in one of the most unique romances ever staged.

BABE EARLY WANTS TO HEAR FROM YOU

Scenario writers or authors of short stories desiring to dispose of their efforts to moving picture producers have an opportunity if they will seng them to Babe Early care of the Santa Barbara Motion Picture Company at Santa Barbara, providing the stories are available for a child star. If you want to know who Baby Early is and what she wants drop her a line. She'll answer you.

VETERANS OF '61 FLOCK TO SEE "WARRENS OF VIRGINIA"

The Lasky-Belasco picturization of Belasco's Civil War masterpiece, "The Warrens of Virginia," with Blanche Sweet as the star, has been creating a veritable sensation during the past week at the Strand theatre, New York. But, great though the enthusiasm of the general picture-going public has been, it is not to be compared with the truly wonderful reception accorded the production by the Grand Army of the Republic. A body of two hundred grizzled veterans of '61, all in uniform, attended the Tuesday afternoon performance, and were uniformly loud in their praise of the film, not only as the most superb and stupendous war spectacle ever witnessed but also because of its fine human and sympathetic qualities. These veterans were the first to applaud the impartial attitude of the production, which concerns itself not at all with the arguments about the war, but seeks merely to present the full scope of that devasting tragedy, as much from the Confederate as the Union point of view.

WILL T. L. NASH OF LATHONIA, GA., PLEASE WRITE TO HIS MOTHER

Beverly Griffith, who has just returned from a visit to his mother in Atalanta, Ga., found at his home a letter addressed to his mother which tells the story of a lost son, which we herewith publish.

Lathonia, Ga., February 15, 1915.

Dear Mrs. Griffith:

I saw in the "Constitution" that your son is connected with a motion picture company. My son left home November 1st and I have not heard from him since that day. I am almost worried to death about him although I have heard that he is with some motion picture company. Whenever you communicate with your son, ask him if he knows of a young man by the name of T. L. Nash. He is about 5feet 10 inches tall, weight 150 pounds, dark complexion, heavy eyebrows and is 21 years old. I have written to a number of companies but no one seems to know him. The last report stated that he was in Decateur, Ga., but he has left this town since. If your son is able to locate him have him write to me at once

Respectfully yours,

MRS. L. T. NASH, Lathonia, Ga.

KRITERION EXCHANGE OPENED IN MINNEAPOLIS

Frsd S. Meyers, formerly of the Laemmle Film Service and one of the most well-known exchange men in the West, has enrolled under the Kriterion banner and has opened his offices in the Palace Exchange Building, Minneapolis, Minnesota, under the name of the Minnesota Kriterion Film Exchange. Mr. Meyers is one of those "on-the-go" men and Kriterion Service is fortunate in securing such an able man.

CHANGE IN BOSWORTH RELEASE SCHEDULE FOR MARCH

Bosworth, Inc., announces a change in its release schedule during the month of March which will affect the release of "Sunshine Molly," which was originally listed for distribution commencing March 18th. The date of release for this production has been placed forward one week and in accordance "Sunshine Molly" will appear on the Paramount Program beginning March 11th.

Bosworth has three releases for the month of March, the first being Elsie Janis in "The Caprices of Kitty" on the 8th, followed by "Sunshine Molly," featuring Lois Weber and Phillips Smalley on the 11th, and Fritzi Scheff in "Pretty Mrs Smith" on the 29th, the last mentioned being a Morosco subject produced in association with Bosworth.

"Sunshine Molly," with Lois Weber and Phillips Smalley in the principal characters, has just been finished and judging from the glowing accounts of the film received from the coast, the picture promises to score another success for Bosworth, Inc. The film offers a thrilling dramatic story concerning the history of the discovery of oil in California and presents several spectacular incidents including the burning of three large oil wells. The stars are supported by such capable players as Herbert Standing, Vera Lewis, Robert Hickman, Frank Elliott and Adele Farrington.

THOMAS JEFFERSON PLAYS TITLE ROLE IN "THE FENCING MASTER"

The well-known, (late of Rip Van Winkle fame) Thomas Jefferson, is playing the part of a French fencing master, Msieu La Rogue, in a two-reel Majestic-Mutual release, the title of which is "The Fencing Master."

Frank Bennett has been assigned to play the part of his nephew and Teddy Sampson his ward. There is a Parisian romance interwoven in "The Fencing Master," and a number of duelling scenes offer many interesting thrills.

Special scenery and furnishings are in construction in order to secure the foreign-like atmosphere.

Lloyd Ingraham, the crack Majestic producer, is staging "The Fencing Master." This makes the third Reliance and Majestic photoplay that Thomas Jefferson has played prominent parts in.

DRESNER APPOINTED MANAGER INDIANAPOLIS KRITERION

Mr. A. Dresner, who has been connected with many of the leading exchanges of the south, has been appointed manager of the Indianapolis Kriterion Film Service.

This exchange recently moved into new quarters at 129 Washington Street, where they occupy a large floor space containing all modern equipment.

Mr. Dresner is well acquainted through the South with the motion picture people and theatre owners. He is listed amongst those who have been successful in the motion picture business. That he will put over the enterprise he is now associated with is a foregone conclusion.

JOHN EMERSON IN IBSEN'S "GHOSTS"

John Emerosn, the sterling dramatic speaking stage favorite, who scored tremendously in the New York sensations "The Watcher" and "The Conspiracy," as well as other Broadway successes, will make his Mutual feature debut in an adaptation of Ibsen's "Ghosts," prepared by Russell E. Smith, in four parts. Emerson's part is that of "Oswald" the son, which affords him much opportunity to display his acting powers in the theatre of silence.

When Emerson completes the Russell E. Smith picturization of Ibsen's "Ghosts" he will appear in another feature, which in story will probably compare in strength to "Ghosts."

His supporting cast is composed of a number of excellent Reliance and Majestic favorites.

Kalem Notes

Manager Tony Gage of the Kalem Co., Glendale, has made a number of improvements at their Glendale Studio. Mr. Gage says: "We may not have a pretty studio, but we have an efficient one."

Marin Sais has returned to her old company, Glendale, and it is hard to tell who is happier. Her associates or Miss Sais. Miss Sais has a host of friends at her home in Glendale, and was only too glad to return to her old company.

Arthur Shirley is the new leading man of the Kalem Co. and has won the reputation of being some "Topper." James Horne i sdirecting Mr. Shirley opposite Marin Sais and Cleo Ridgley and is the usual "Shoot 'em up kid."

Director McGowan has returned from Las Vegas and states that he and his company had a most enjoyable trip. Miss Holmes is still the "Hazardous Helen," and will no doubt continue the same for some time to come. In fact the Glendale studio is such a busy place that their players have hardly time enough for anything but work. Even their manager is kept busy.



Mutual Notes

The international quartet of "Komic" fun provokers, namely, Fay Tincher, Elmer Booth, Chester Withey and Bobby Fuehrer, again come to light, humorously inclined, in reel twenty of Paul West's "Bill, the Office Boy" series. "Ethel's Deadly Alarm" is the title and in it are many amusing situations.

Robert Edeson, the popular American actor, who is appearing in a four reel Mutual feature, now in production at the Reliance and Majestic studio, was about to enter a dancing academy recently, when he was interrupted by a friend.

"Why the dancing lessons, Bob? The stage doesn't require it." "Well," replied Edeson, who realized his friend's ignorance in relative to his recent motion picture debut, "dancing is one of the qualifications a full-fledged screen actor possesses—and I am in motion pictures now."

The exteriors of the many buildings on the Reliance-Majestic Hollywood grounds are in the careful hands of skillful painters. A new fence is being built to envelope the plant, and when the carpenters and painters complete their tasks, the Reliance and Majestic studios will be some plant.

Signe Auen, who plays prominent parts in Reliance and Majestic productions, finds much enjoyment in roller skating. A pair of steel skates with ball bearing wheels help to decorate her pretty dressing room.

Perhaps one of the strongest three-reel dramatic stories ever issued from the Reliance and Majestic Mutual studio is Russell E. Smith's latest photodrama, "The Nun." Author Smith had Dorothy Gish in mind when conceiving "The Nun" in which she portrays the name part.

"The Nun" will serve as the third of the Dorothy Gish series of different parts.

The title suggests the atmosphere and Dorothy Gish's supporting cast is an assuranec of a capital Majestic photoplay. Namely the cast includes Mary Alden as the mother of Dorothy, which is a part similar to that of Miss Alden's in Griffiith's "The Battle of the Sexes," F. A. Turner, who will long be remembered for his performance in "The Escape," plays an old grandfather, W. N. Lawrence, who is a splendid portrayer of dramatic roles, as her sweetheart, and Miss Lee, as Mother Superior.

Miriam Cooper, as a model, appears to advantage in a one-reel Majestic, "The Artist's Wife," now in production at the Majestic-Mutual studio.

Elmer Clifton appears in her support, as an artist who loves his model, but a fascinating society girl attracts his attentions and he soon forgets his devoted little model.

Vester Pegg, the original lover of artist's sweetheart, is infuriated at being put aside for another and goes to the artist's studio, raging with wild jealousy, and shoots at him. But the little model, in hiding, gets between the artist and the fire and is shot in the hip.

The accident leaves her lame for life and the artist, in sympathy, marries her instead of the society girl, and remains a devoted attendant to his wife, who is forced to spend most of her time in a wheel chair.

Director R. A. Walsh promises "The Artist's Wife" to be an ideal one-reel drama.



ROSCOE ARBUCKLE

Keystone Notes

Syd Chaplin and Charlie Avery have been spending the week at Catalina Island. Mr. Chaplin recently suffered what would have been a nervous breakdown had he possessed a less rugged constitution. He refused to stop work, however, and the Catalina trip was planned as a rest for this popular comedian. At the eleventh hour he decided to take his company with him, and the result is that Messrs. Chaplin and Avery have made two one-reel pictures during their "vacation."

One of the latest ecquisitions at the Keystone studios is Roscoe Arbuckle's dog, Luke. In a picture which the amplitudinous comedian has just completed, Luke played an important part and his salary has been raised to six bones and four steaks a day.

Mack Sennett himself is playing an important part in the big six-reel Sennett Feature that is now being made. Minding himself rusty in the joints at the first rehearsal

he started training and for the past several weeks has been putting in a couple of hours of road work and medicine ball strenuosity each morning before the arrival of the company. Asa result he is in championship condition.

Hampton Del Ruth, Managing Editor, has added Harry Wulze and William Campbell to his staff of scenario writers, and the new suite of richly furnished rooms that is now devoted to this department fairly trembles as the Master Minds are at work. Four stenographers are kept busy turning out the products of Inspiration Hall.

The addition of Owen Moore to the Keystone stock organization is the latest item in the general enlargement of the forces and scope of work. With Dell Henderson, late of the Biograph and Owen Moore, together with several others now in contemplation the Keystone has gathered in the pick of the profession.

Charlie Murray was laid up several days last week owing to an infection of one eye brought on by an irritation received from a make-up towel. Quick treatment made it possible for him to resume work after a few days rest.

Adam Kessel, Jr., president of the Keystone Company, will leave for New York City just as soon as the finishing touches are put on the rebuilt and enlarged studios.

Bert Levey, holder of states rights that cover a large portion of the West, and Al Watson ,manager of the Republic theatre, Los Angeles, were interested spectators during the taking of several scenes for the new six-reel Sennet Feature last week.

Selig Notes

Los Angeles and Pasadena society is in a flutter over the return of Kathlyn Williams, the Selig leading woman, and a number of affairs are being planned wherein the favorite emotional actress will be the guest of honor.

Tom Mix is preparing, in Western vernacular, to "chase himself." He says: "Almost everyone else has "doubled" on the screen and, as I have chased all of the people in my company during one picture or another, I am going to get unpopular with myself and pursue this Mix person through a Western story." In other words the Selig cowboy-director-actor is going to appear as two personages in one of his thrillers, and proposes to do something absolutely new in tricking the camera, as Tom Mix, the worthy, follows hard upon the heels of Tom Mix, the "heavy."

Since Frank Gotch, the famous wrestler, signed up to appear in a series of genuine matches against the best men in the world, for Selig film purposes, a number of other "champions" have appeared upon the horizon. A characteristic letter, selected from a batch of similar ones, reads: "Selig polyscope co. los angeles—Dear sirs, I can thro Goch and wont demand any $1000000 to do it. I will work cheep and wrasle him as meny times as you want. plese reply." Manager T. A. Person, of the Los Angeles studios is informing all similar applicants that the matches are all arranged.

Giles Warren, the feature director who produced "A Servant in the House," and "A Texas Steer," with Tyrone Power in the lead, while at the Chicago studio of the Selig Polyscope Company, has appeared at the Selig Jungle-Zoo where he has been given a company and already is engaged in work. His first production here will be an animal feature. Mr. Warren was given a hearty reception by the film colony and, the first week, was a guest of honor at a meeting of the Photoplay Authors' League.

The Lenten season was observed by Director Norval MacGregor fittingly, that producer putting on a photoplay entitled: "The Devil in Trouble." It was a comedy with such stars in the cast as Lyllian Brown Leighton, John Lancaster, Elsie Greeson, William Scott and Lee Morris. However, audiences will find no trouble in securing laughs from this peculiarly humorous Selig production.

Although the scenes demanded on the location will be so few one could count them on the fingers of one hand, nevertheless a "Street in in Colon" is under construction at the Selig Jungle-Zoo in order to aid in concluding the "Ne'er-Do-Well." here. A portion of the "City of Cairo" was removed for the purpose. Solid and substantial horses have been constructed, in absolute replica of a Colon street, photographs and drawn plans having been sent back by the Selig representatives who went to the Panama canal zone.

Director Thomas Santschi, in producing his special feature, revealing the inside of politics and political influences in a great city, not only used members of the Los Angeles police department in every case where officers were demanded, but was forced to select 59 individual types for the story, so strict was the demand of the peculiar photoplay. The police, lead by superiors, made raids and fought at a big riot with all the zest of a force during the call of duty.

While Wheeler Oakman was in Panama with the Selig company doing "The Ne'er Do Well," high honors were bestowed upon that actor. He was locked up in famous old Chiriqui prison, the national penitentiary. It required some effort on the part of Director Colin Campbell and others to secure his release but, as the incarceration and ultimate jail delivery were filmed faithfully as portions of the great Selig feature, all was well.

The terrible and awe-inspiring effects of high explosives during time of battle between human beings, will be shown in the Selig feature, "The Hideous God, War," now in hand by Director E. A. Martin. The producer had experimented exhaustively with ultra explosives and has succeeded in producing terrifying results.

"The Wolf Girl," a story of the psychic-phenomenon written by William E. Wing, is in the hands of Director Thomas Santschi for production. He is making preparation for the feature which carries one of the strangest human characters in its unfolding, ever shown on the screen. With all the suspense of flaring drama, the story also carries the question of wheather the barrier between mind and soul can be surmounted. Students say not. The "Wolf Girl" does not agree with them.

Tom Mix, who has been using real bullets in his Selig westerns, in order to secure realism, is walking around the studio with a hole in his chin and wondering whether his theory really pays. The "outlaw" who last potted the Selig cowboy-actor, managed to hit a rock near Mix. The hurtling chunk of lead split, a half of it drilling a hole in Tom's lower jaw and coming out inside his mouth. Mix continued his work, anon feeling of his jaw tenderly and "doing a heap of thinking."

"How Callahan Cleaned Up Little Hell," is the interesting title of a stirring photodrama now in the hands of Director Tom Santschi, at the Selig jungle zoo. Mr. Santschi declares it one of the strongest stores he has handled this season. It is a powerful story of politics and politicians, high and low and will be released in three reels. Naturally, Mr. Santschi plays the leading role.

For the first time in a year, Bessie Eyton is to be seen with her old pets, the wild animals of the Selig jungle zoo. The former "jungle girl," has been cast in the thriller, "A Night in the Jungle," under direction of E. A. Martin. With Miss Eyton in this fascinating picture are William Stowell, C. B. Murphy, and Edwin Wallock. Despite the novelty and expense of this release it will be put in one reel by the General Film.

Inceville Notes

So frisky was the horse that Frank Borzage rode recently during the production at Inceville of "Molly of the Mountains," a forthcoming release of the New York Motion Picture Corporation that it was necessary for Charles Swackard, the director, to "fake" a number of scenes more than once. Each time the animal approached the camera it reared and disappeared out of the side lines. Borzage is acknowledged a good rider but he was unable to make the mount behave.

Rhea Mitchell, the charming young leading woman of the Ince forces, gives a fine emotional performance in "Molly of the Mountains," a forthcoming release of the New York Motion Picture Corporation on the Mutual program. Miss Mitchell plays the title role—an innocent girl who is betrayed by a young married railroad superintendent—and her delicate interpretation in the big scenes with Frank Borzage are declared to be typical of her best efforts.

Inceville's abundant mountain scenery came in for extensive use recently during the production of "Molly of the Mountains," a moonshine story of love and betrayal soon to be released by the New York Motion Picture Corporation as a part of the Mutual program. Most of the scenes are exteriors and Director Swickard didn't

have to go far to find "settings" that resemble the Kentucky mountain country.

Thomas H. Ince and Raymond B. West, the "boy director," returned to the studios of the New York Motion Picture Corporation this week from Mount Baldy, where they went to obtain some snow scenes for "The Sign of the Rose," the big combination of silent and spoken drama, which is to have its premiere at Clune's Auditorium this month, with George Beban as the star. They brought tales of snow and ice and zero weather—but no static. About 1000 feet of film were exposed in filming the whitened mountains.

"The Devil," Thomas H. Ince's elaborate production in four reels of Franz Molnar's powerful drama, was shipped to New York this week to be made ready for release on the Mutual program on April 1. The production will inaugurate the pursuance of a new policy recently adopted by Messrs Kessel and Baumann, namely to release all multiple reel features hereafter as a part of the Mutual program, instead of making arrangements with Paramount, as was the case with "The Typhoon," "The Bargain" and "The Italian." "The Devil" will offer Bessie Barriscale and Edward Connelly as co-stars.

Elephants, camels and other impediments of an Oriental character are being used at Inceville this week in an elaborate scenic production of Arabia being directed by Charles Swickard. It is entitled "The Renegade" and will offer Charles Ray, Louise Glaum, Herschel Mayall and Ethel Ullman in the cast.

Walter Edwards, the Inceville actor-director has finished the production of "The Scales of Justice," a four-part feature and has commenced work on "A Power of the Street," a two-reel story of the New York Stock Exchange and the Alaskan gold fields.

Raymond B. West, the Inceville "boy director," was humiliated last week. It was dusk and he was conveying from a location some players, who had been working under his and Thomas H. Ince's direction in some scenes for "The Sign of the Rose"—the combination of silent and spoken drama, in which George Beban will be starred at Clune's Auditorium, following the run of The Clansman. In his big Stutz machine, West drew up to a street corner to allow one actor to alight. An old man hastened up to the car. "Jitney?" he exclaimed as he stepped upon the running board. West really hated to eject the would-be passenger.

A number of scenes depicting the authorized poor-farm of Los Angeles county are prominent bits of realism in "His Brother's Keeper," a forthcoming production of the New York Motion Picture Corporation on the Mutual Program. The scenes show David Stokes (Jay Hunt), a feeble veteran of the Civil war, who has been cast out by his close-fisted brother, working in the fields. To get the scenes, Mr. Hunt traveled out into the country, where the poor-farm is located. He succeeded in getting a number of the picturesque inmates to appear in the picture.

Violet MacMillan, affectionately spoken of as "popularity's pet," who is now appearing as leading woman with the Ince forces, was compelled to disregard her taste for dress recently when she was cast to play in support of Jay Hunt in "His Brother's Keeper," a forthcoming release of the New York Motion Picture Corporation. Miss MacMillan played the part of Amanda, a "slavery" girl and in this character she was unable to wear any of the beautiful gowns that have helped to gain for her a host of admirers. She had to wear rags, but she entered industriously into her work and is said to have given a splendid performance.

A realistic depiction of one of the big battles of the Civil war is a thrilling feature of "His Brother's Keeper," a forthcoming release of the New York Motion Picture Corporation. It is incorporated into the production when David Stokes, a feeble veteran, begins to tell the story of his youth to Amanda, a "slavey" in the household of his miserly brother. Five hundred men were used in the twenty-odd scenes portraying the warfare.

Enid Markey, the dark-eyed beauty of the Ince Company appears as the entrancing daughter of a Don in the "Spirit of the Bell," a forthcoming release of the New York Motion Picture Corporation, treating of an incident in the recent Mexican revolution. Miss Markey wears some beautiful gowns during the production—gowns that are said to have once belonged to celebrated Spanish senoritas.

For one of the very few times since the beginning of his career as a photoplay star, Charles Ray of Inceville, was compelled to wear a mustache recently during the production of "The Spirit of the Bell," a stirring story of Mexico soon to be released by the New York Motion Picture Corporation on the Mutual Program. Ray plays the part of Pedro Romez, foreman of a ranch and sweetheart of Dolores De Oro, played by Enid Markey.

Jack Nelson gives a forceful yet restrained performance of Miguel Galvez, the "heavy" in "The Spirit of the Bell"—a forthcoming release of the New York Motion Picture Corporation, on the Mutual Program. Nelson is rapidly coming to the fore as one of the best young "heavies" in the film world.

Edward Brennan, famed as "Dunbar, the mysterious", in the late Mutual Girl series, will be seen soon in a splendid characterization in "Tricked," a forthcoming Ince production to be released by the New York Motion Picture Corporation. Brennan plays the part of Sid Hart, a roue, whose efforts to send his poor brother to jail are frustrated by his own stenographer.

Jerome Storm is said to have contributed a fine piece of emotional acting to the production of "Tricked," a coming release of the New York Motion Picture Corporation on the Mutual Program. Storm plays Tom Hart, the poor brother of a man who has married a wealthy woman. Some terse scenes give Storm a splendid chance to show his worth.

Dainty Elizabeth Burbridge has scored another hit, it is said, by her admirable work as a stenographer in "Tricked," a forthcoming production on the Mutual Program of the New York Motion Picture Corporation. Miss Burbridge plays opposite Jerome Storm and the pair make a pleasing combination in this virile drama.

Kriterion Notes

Harry C. Matthews, directing the C.-K. brand for the Kriterion program, has in contemplation a series of pictures entitled "Early's Diary" with Baby Early featured in the title role. The series will be told in six or seven stories although each release will be a story in itself. Mr. Matthews is now at work producing a one-reel comedy, "All for a Kiss," in which clever Bary Early plays the lead.

The Santa Barbara Motion Picture company will shortly release a two-part drama, "The Accusing Finger" with Jack Byrne directing and Harry Fisher, Jr., and Dorothy Browne featured.

Having completed the stirring two-part drama, "The Ward of Donetelli," director Wm. Robert (Bob) Daly has started on another big release for the Kriterion entitled, "The Price." This is the story of a woman's sacrifice and Fritzi Brunette and Edward Alexander will be featured.

Lloyd B. Carleton and his Alhambra motion picture company producing dramas deluxe for the Kriterion program have started to work on a new idea in "His Heart's Desire," a two-part drama featuring Betty Harte and Edward Peil. Mr. Carleton says he will offer some genuine surprises in the way of effects in this picture.

New York Notes

Among the prominent exchange men in New York this week, are George Grumbacher of Portland, Oregon, Louis B. Mayer, Boston; Otto N. Davies, Minneapolis; James B. Clarke of Pittsburg and Mr. Allanbaugh of Baltimore. A board meeting of the Metro Pictures Corporation was the attraction.

Five prominent theatrical stars characterize the first four Metro releases. Orrin Johnson, Adelaide Thurston, Olga Petrova, Thomas Jefferson and S. Miller Kent, appear respectively in Satan Sanderson, Shadows of a Great City, The Heart of a Painted Woman and the Cowboy and the Lady.

"The Heart of Maryland," with Mrs. Leslie Carter, is soon to see the light of screen day. The Tiffany Motion Picture Corporation, producers of the picture, announce that Broadway will have first look at the famous emotional actress, as a firm of managers are now arranging to use it as the opening at the latest legitimate house to be absorbed by the silent drama.

LIVE WIRES AT THE BOSWORTH, INC.

Julian M. Soloman, Jr., Vice Special Representative of the Bosworth, Inc., is not only blessed with a disposition that impresses but has a tendency to work day and night, has turned to a habit, and has reached an acute state. Mr. Soloman confesses to the fact that he caught the fever from the livest wire in the Motion Picture business, Carl H. Pierce, the Special Representative of the Bosworth, Inc., who is afflicted with setting a pace for work accomplished that has no equal.

The writer has never seen such splendid team work, as that which exists in the Bosworth offices, which are supervised over by Messrs. Pierce and Soloman, and is really the reasons for the fact that Bosworth, Inc., pictures are being taken notice of and receiving the praise of the press and public alike.



LILLIAN HAMILTON

Premier Notes

Albert W. Hale, director of the Premier Company, has taken unto himsel a Kissel Kar. It was promptly christened "Hale's Mud Lark," but its owner seems to have overruled this, and now it is "That bouncing baby bear cat."

Willis L. Robards, director and manager of the Premier Company, is another new auto owner. His is a Hupmobile, and it is understood that he has already sent a challenge to Barney Oldfield.

Ed Brady, for a long time with Tom Mix's Selig Company, has joined the ranks of the Premier Company at Santa Paula, Calif.

Charles Huber, of the Premier Company, has taken out a patent on a new wrinkle on shoes. He claims that when it gets to working that he will have no kick coming.

Glen Tavern, at Santa Paula, California, one of the best known hostelries on the Pacific Coast, has had its beautiful lobby photographed in a production by the Premier Company, through the use of newly devised arc lamps.

Jos. J. Franz, who has been directing for Premier, has left that company, and is now with the Santa Barbara Motion Picture Company. Jay Morley has also closed with Premier, going over to Lubin Western.

The rainy season in California is about over, and motion picture companies are working long hours to make up for lost time. Incidentally, the trout season is on, and in the little mountain town at Santa Paula, where the Premier Company is located, the members are frequently able to indulge in piscatorial pursuits while waiting for their scenes.

Willis L. Robards, the manager and director of the Premier Company, has had a modern green room installed for the members of his company. A "Film Club" was promptly organized, with Malcolm Blevins as president, Walter Rodgers, vice-president, Karl R. Coolidge, secretary, Miss Eloise Foster, treasurer, and Horace Young, sergeant at arms.

FORMATION OF SCREAM CLUB—BRILLIANT "NUT" SOCIETY

The first annular meeting of the Scream Club was held at the lowly bungalow of George Reehm, when officers were elected, by-laws erected, and a general organization of the club made.

The idea of the Scream Club is to furnish an outlet for the surplus mental calculations of moving picture writers, such as scenarioists, publicists, press agents, and representatives of the various magazines and newspapers.

The primary qualification for membership in this club is simple insanity. Even if a member is bugs, he is not eligible, nor acceptable, until he has demonstrated his insanity, and proved it by sending in a press notice of some action of his which denotes his as a loon.

On Tuesday evening, March 9, by unanimous vote, the following officers were elected:

Bennie Lubinville Zeidman, president, Screamer Supreme; Ford I. Beebe, Universal, vice-president, Screamer Supreme; Clarke Irvine, M. P. World, secretary, Screamer Scribbler; Clem W. Pope, N. Y. Telegraph, treasurer, Screamer Skinnum; Chester Withey, Griffith, Sergeant-at-arms, Screamer Scrapper; George Reehm, Biograph, advisor, Screamer Sage; Wm. E. Wing, Dramatic Mirror, janitor, Screamer Scrubber; Don Meaney, Universay, assistant janitor, Screamer Sweeper; J. C. Jessen, M. P. News chairman membership committee, Screamer Solicitor; Wm. G. Bitzer, Griffith, cameraman, Screamer Shooter; Bert Glassmire, Biograph, sleuth, Screamer Snooper; Richard Willis, Publicity, chaplain, Screamer Saint; Russell E. Smith, Griffith, scenarios, Screamer Scripter; Lawrence McCloskey, Lubin, adapter, Screamer Scratcher; Jean Lowry, Universal, garbage gent, Screamer Scavenger; Guy Price, L. A. Herald, chairman board of control, Screamer Speiler.

Initiation is to be self-inflicted, suicides excepted, and each sending in press notice will be excepted, if his action has been foolish enough to warrant.

Miss Augusta Anderson, of the Biograph company, and the only woman in the club, is to be known as the Screamer Sewer, for she made the nifty Screamer serviettes which every member must wear at all meetings. Miss Anderson volunteered to make two dozen serviettes for presentation to the club, each member to pay for same when received, the funds to go toward buying a club site. Each member, when initated, will receive his mystic wardrobe, and be soaked accordingly—two bits.

Some time in the close future, and not in the suburbs, a dinner of magnanimous propostions will be served all desiring entrance ,and it will be a real scream.

The New York and eastern members, now under proposition, will hold silent sessions at a similar hour with the Los Angeles club headquarters.

The next meeting to be announced next week, if possible.

Irene Hunt, the pretty little Mutual Reliance star, who has been spending a few weeks in New York, is leaving for the coast Wednesday. Miss Hunt before returning to work, called to see Edgar Lewis, the capable Fox Film Corporation director, who, by the way, was responsible for Miss Hunt's entrance to motion pictures. Miss Hunt desired me to say that she not only considers Mr. Lewis one of the most capable directors, but that in many ways he is responsible for many of the star's successes.

Anderson and Ziegler's Lyceum theatre, Columbus, Ohio, will open as a motion picture theatre with Satan Sanderson, the first release of the Metro Pictures Corporation. A magnificent stage setting, pipe organ and new projection equipment has been installed. Ten, fifteen and twenty-five cent admission prices prevail.

Under the direction of John Prescott and Joe Massay and through the courtesy of General Manager Kennedy the members of the Santa Barbara studio gave a very enjoyable entertainment at the Y. M. C. A. on the night of March 8th for the benefit of the social department of the institution. The affair was a huge success and others will be given by the photoplayers during the year.

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Director
Keystone Company
Edendale, Cal.

JOHN LANCASTER
Comedian
Selig Polyscope Company
Los Angeles, Cal.

WALLACE REID
Majestic-Mutual Company
Hollywood, Cal.

HARRY MANN
Universal Company
Hollywood, Cal.

LOUELLA MAXAM
Selig Company
Glendale, Cal.

GEO. H. MELFORD
DIRECTING
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PHIL. DUNHAM
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Director
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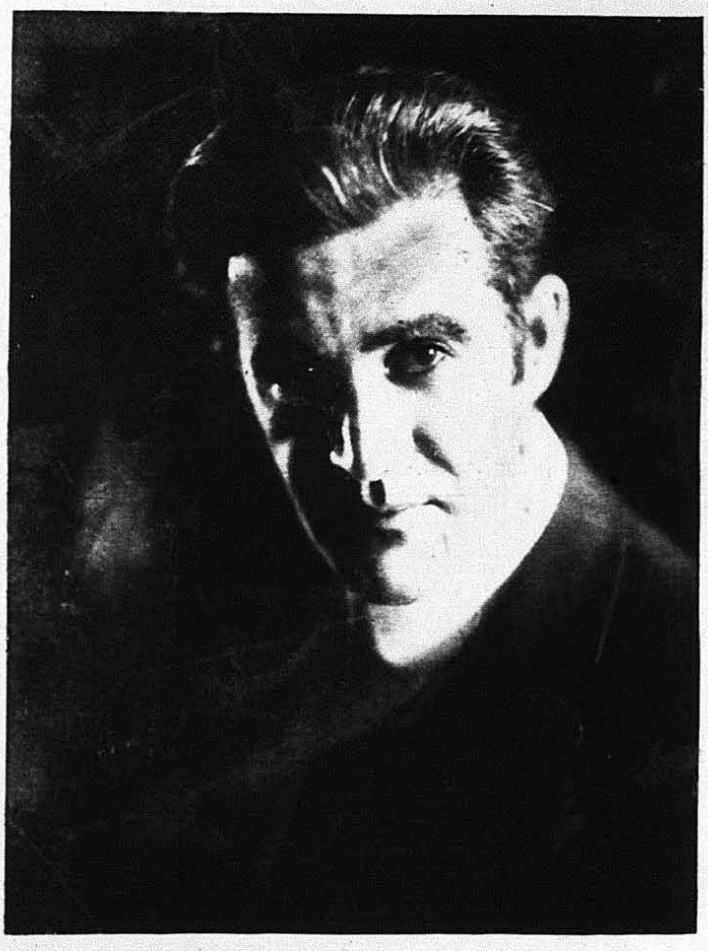
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Reliance-Majestic Co., Hollywood, Cal.



MARY FULLER,
Universal Co.,
New York City.

☆ The Female Star ☆

I have been asked to write an article on the female star as I have found her. Now, please Miss Star, don't be too hard on me if I have stepped on your toes—I assure you I don't mean you, but the others.

Now, to get down to business. To begin with, there is, as I have found, three classes of stars.

First—The girl who plays parts and thinks she is a star.

Second—the girl who is a star by generous paid advertising.

Third—The girl who really IS a star by the popular opinion of the public.

We will start with the first, the would be star. She has been in the moving-picture business from three to six months, worked as an extra girl and was even glad to be in the "mob." She happened to be selected by the director one day to play a "bit," was found a little above the average on the director's opinion, but far above the average in her own. Then by some chance, as she happened to be the only girl around when a certain picture was being staged, she was put in the cast and given a dressing room with the regular company so as to be near the stage for convenience sake. After getting well established in a dressing room with the rest of the company, she started in by talking about "her picture" and her "star part." Away from the studio she told everybody she was playing the principal part, and to those that would swallow it, she was being featured. Around the studio she no longer mingled with the other extras, but always hid herself to her "own" dressing room occupied as a rule by 4 or 5 other "stars" to. When others saw her picture down town they only saw a glimpse of her now and then on the screen. When asked why this was, she would only say with a knowing look: "The leading man got sore and wouldn't stand for her getting any of the scenes, and being an older member of the company, the director had to cut her part down to please him." By this time she is well known by everybody around the studio as a regular, and the climax comes when her name appears in the cast. No more does she pass the time of day with her friends of "extra" days. She now mingles with "stars" and her talk is of "parts," "make ups," etc. She even knows the directors by their first names, goes out with the regular members of the company and comes in late in the morning to show the other extras, the privileges of a "star." You know her, go to any studio and pick out the girl who looks bored while she has her make up on waiting to "go on," the girl who has to be called three or four times to come and rehearse a scene; the girl who doesn't look at you, but over you when she passes. That is the "Star" who "thinks" she is.

Now the second one: She is only the first star, grown up. She really is the same girl who has moved from a room to an apartment. Her picture now appears in all of the papers and she makes it a point to know all the publicity men and get acquainted with the reporters. She advertises (or some one does) in all of the motion picture magazines, her add. reading something like this:

ADELE SPLASH

FEATURE LEADS

Releases

The Perils of Maggie Brown	3 Reels
Why Girls Smoke Hop	2 Reels
The Girl from Kelly's	3 Reels

Direction A. W. Riffrass

Now, this really does her a lot of good, although the director doesn't think much of her and the company doesn't care so long as she does not spoil the picture. (Still she thinks she is great), until they see her. The director doesn't care because he is getting free advertising. The company doesn't care because their releases are advertised, so why should they worry.

So let's go to the next, the third: The star who is a Star by popular consent. To those who are not acquainted with her I will try to describe her, but you can never mistake her. She approaches the studio with a smile on her face, speaks to every body from the errand boy up. The stage hands stop their work to tip their hats. The company greets her with a smile. She forgets her dignity and hollers out: "Hello Bill, Jack or Jim," as the case may be and then on her merry way to "make up." She is the first to be ready for the scene, always ready to help arrange the curtains, sofa pillows, etc., fix the set and help the props with their "Knick-knacks," kid the director and play a joke on the manager. Works hard all day, never complains and does the same thing six days a week. She never informs the people how good she is, because she does not have to, they know it. She doesn't have to tell who directs her because she doesn't care. She doesn't have to tell what company she is in because the public finds that out for themselves. Neither does she have to give a list of plays she has been in, it would take up too much space anyway, and who wants to know what a star has been in? All they care about is "What can I see her in next?" She is very much criticized by other "Stars" of the first and second class. They claim she has a pull with the manager or she is "in strong" with the director. Bosh, if she wasn't "there" all that wouldn't make her popular with the public. And when all is said and done, the PUBLIC really counts after all. For the convenience of the reader I will give you a formula so as not to mistake the three stars.

No. 1—You will know her because she is always trying to make a hit with the manager or director and ignores everybody else.

No. 2—You will know her because she has a peculiar tilt to her nose and wears a bored expression, looking upon everyone as beneath her.

No. 3—You will know her because the other two will point her out as a poor actress, but in case they don't tell you, YOU will know her; but there you already know her, everybody does or she wouldn't be a Star.

SHOULD YOU WISH TO WRITE A SCENARIO, READ THE FOLLOWING AND OBEY.

The Suffering Script Scribblers' Association of Oskaloosa, Mich. incorporated) have decided, after a parley lasting for several years, to abolish the following weather-beaten plots:

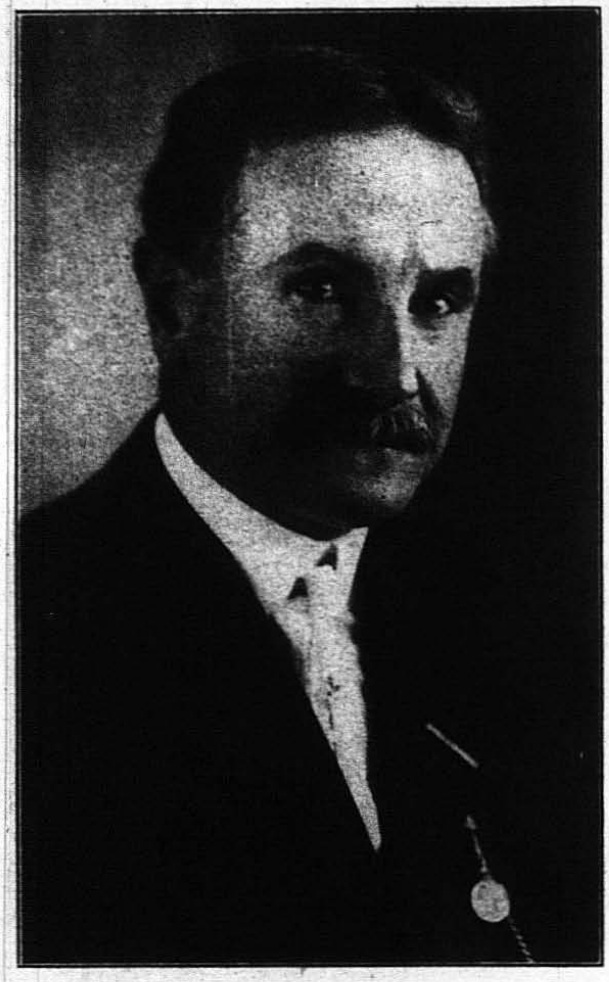
First: The story dealing with the blind man who has his sight restored after a delicate operation by his rival in love, et cetera. The exterminating of this interesting bit of stereotyped photo drama was caused by the various companies insisting on having the hero reading a seed catalogue or a Sears Roebuck romance in the first five feet of film following the operation.

Second: The plot dealing with the villian who has in his possession the mortgage of the estate of Ezra Mullins of the Kaw river bottoms, and his willingness to trade the piece of paper for the hand of Mr. Mullin's fair daughter. The mortgage is, of course, only subject matter but the transaction must take place in order to allow the hero sufficient reasons for jumping in the scene from behind a barricade of prop stones and papier mache farm implements.

Third: The mark of identification totooed on the arm. Numerous directors have made desperate efforts to change this well-worn story by imprinting the mark on different parts of the hero's anatomy.

Fourth: The race for the claim, honor, love, etc. Modern incentions have been taxed to the limit and every device known—which will transport a being brother and you—has been entered into the service. No more will our fair heroine ride in a freak contrivanve to save the Eureka colthes-pin factory or watch with bathed breath the race between her lover, in a one-lunged Gump car and the villian who rides astride the engine on the Belleview and Chawtobacco Valley R. R.

The S.S.S.A. is firm in it's belief that a new plot will be discovered in the near future and, consequently, they are awaiting eagerly the report or talk on "Research" by Tax Mopps, their president formerly a painless dentist in Oskaloosa.



GILBERT P. HAMILTIN RETURNS FROM NEW YORK AFTER SUCCESSFUL TRIP

It was pleasing indeed to have a chat with G. P. Hamilton, president and general manager of the Albuquerque Company, and find that his trip to New York has profited him in many ways. He tells me that on the trip east Mr. Carlyle Blackwell, who went on the same train, introduced a new game of cards called "Solitaire" for two and after a few instructions in the game he asked Hamilton if he thought he could now play. Hamilton said, "Sure." Blackwell then said, "Alright." Well, Hamilton paid for the dinner, of course. Everybody knows that Hamilton has an egotistical bump almost as large as a cocoanut, that is, he admits it himself. Result was in his keen desire to beat Blackwell. He managed to pay back those dining car bills all the way to Syracuse where our friend Carlyle stopped off to visit his father and mother. Just before the train stopped at Syracuse Mr. Blackwell said to Hamilton, "I shall meet my father here, and by the way, my father is a most wonderful card player. He is the champion whist player of the country." Hamilton made a rapid calculation of just what the son's knowledge at cards cost him, turned to Blackwell and said, "While this has been the most delightful trip, because of your splendid personality, and while I shall be most delighted to meet your splendid father, I am glad that you are going to stop here and that I have not got to play cards with him just to pass away the time, for those are the words used by Brother Blackwell when he inveigled Hamilton into the scheme of learning double solitaire. But to take Hamilton's word for it nothing would please him half as well as have as a companion on any of his trips that prince of good fellows Carlyle Blackwell.

Mr. Hamilton arrived in Los Angeles full of enthusiasm and positiveness relative to the splendid progress that the United Motion Picture Producers, Inc., have made for so young a concern and assures a future success. I found Mr. Hamilton just finishing the production of a picture entitled, "The Belated Blessing," written by Miss Dot Farley in which Miss Farley plays the lead. An old maid with a younger sister, who she feels she must protect from the wiles of the ranch boss, with the thought that he would not be such a bad fellow for her to trap. The production gives Miss Farley splendid opportunities to portray her versatility, and we all know that when Miss Farley is handling a comedy situation we are bound to enjoy a hearty laugh for undoubtedly Miss Farley stands in a class by herself particularly as a photoplay comedienne. Everything is bustling and the way in which the members of the stock company are stepping around, it surely indicates that there are strenuous times ahead in the production department of the above company. Mr. Pete Porrier is as busy as a Mexican bean. His duties under Mr. Hamilton's direction owing to his versatility range from securing all the extra people assisting in production to playing leads opposite Miss Farley, alternating with Raymond Zell, but his very latest duty was to secure through the help of Miss Winna Brown who supplies the horses and western outfits for Mr. Hamilton's pictures—a bucking donkey who must buck when called upon and who will bray when the camera is ready for it. We are pleased to see Mr. Hamilton going ahead, for he is one of the very oldest men in the point of service in the moving picture industry and very capable in every branch of the business.

Miss Winnie Brown also plays many of the ingenue leads and is known in California as one of the very cleverest horse women of the West. Her leap from a horse's back to a swiftly moving train in the Albuquerque Feature film entitled, "The Price of Crime," was a most daring feat for a woman to try and accomplish.

ANN KROMAN WITH KRITERION

"Keep your eye on Ann Kroman," who is appearing in Director Davis' company, on the releases on the Kriterion program. Here is a little lady, who is destined to shine brightly in the realm of film stars. Her entrance into the film world reads like a leaf from a novel. Four years ago Miss Kroman came to this country from Denmark, where she was born, and at that time, she could not speak a word of English. With her parents, she settled in Tacoma, Wash., and being of a temperament that could not stand idleness she commenced to master the language which she now speaks like a native-born. In two years the little Danish girl had learned to speak every language known to instructors. It was the she decided to make a tour of the world.

Anything daring appealed to her. Christopheson wanted a companion in his hydroplane flight over Puget Sound. Miss Kroman made the trip and later went to Portland, where she made other airship flights with aviators. She savs her next air trip will be to "loop-the-loop." Leaving the Northwest, Miss Kroman started on her journey around the world, but the charms of Southern California held hed fast and A. M. Kennedy, realizing her remarkable daring wonderful riding, expert swimming and natural beauty embodied with real talent to portray characters marked her as a perfect film study,—offered her a place on the Kriterion Program and for the time being, the tour of the world has been halted while Miss Kroman remains to delight the moving picture lovers with her work on the screen. In conclusion, just remember, "Keep your eye on Ann Krroman."

VIRGINIA KIRTLEY WITH MAJESTIC COMPANY

"Rose Leaves", by J. A. Saxon, is the title of a one-reel heart interest Reliance photoplay and will serve as Nick Cogley's initial Mutual effort as a producer.

Virginia Kirtley, recently of "American Beauty Films" fame, is conspicuous in the cast as the daughter of Harrison, who becomes infatuated with Vera Daracq, a European diplomatic agent, played by Lucille Young.

Ray Myers is cast for Harrison, and as the story unravels, his character becomes aged.

A beautiful California rose grove is the location for the early scenes of "Rose Leaves," and a rose plucked from this grove plays an important part in the story.



HENRY WALTHAL

HENRY WALTHAL REJOINS GRIFFITH

Henry Walthal, the distinguished film player, after a brief absence has returned to the Griffith-Mutual fold and in forthcoming Reliance and Majestic three and four-reel features he will be starred. For his first appearance he will portray a dual role in a four-reel adaptation of Ibsen's "Ghosts," prepared by Russell E. Smith. In the early part of "Ghosts" Walthal, the master screen actor, plays "Oswald," the young son, and later "Alving" the old man, which allows him ample opportunity to display his versatility.

Walthal was absent from the Griffith studio for a short while, and during that time was missed very much by his studio associates, with whom he is a great favorite.

His most recent success as "The Little Colonel," in D. W. Griffith's "The Clansman," has set filmdom talking, and his performance as John Howard Payne in Griffith's immortal classic, "Home, Sweet Home," has convinced many that he, as a photoplay artist, is a mountain in the film game.

He will long be remembered for his characterizations in Griffith films. Director George Nicholls will direct Walthal in the Russell E. Smith picturization of Ibsen's "Ghosts,' 'and his supporting cast will be an exceedingly strong one.

Mr. Walthal when asked as to how he felt now that he was back at the Griffith studio, replied:

"There is no place like home, and I was very lonesome for my dear friends; but I tell you they will never get me away again."

The manner in which this unusually clever screen actor delivered the above remarks convinced the listeners that Henry Walthal, once again, was where he belongs.

CHIEF OF POLICE SEBASTIAN TO BE SEEN IN MOTION PICTURES

The police force of the Los Angeles police department are really very happy because at last they are to be shown in the right light. After all has been said against our police department they will now be shown as they really are. Policemen have stood for the slap stick comedy of many companies and only smiled.

Director Francis Ford is producing a three-reel picture at Universal City called ,"Nabbed." He is featuring in it a square chief of police, a square police force and a number of crooked ward bosses and hypocritical reformers.

Our real police force is shown in many of the scenes and Mr. Ford says that they are some actors.

Sargent Cook plays a very important part. The guilty ones, who suffer according to the story of this film, are the reformer's wife and daughter.

TOD BROWNING SHOWS SAN FRANCISCO'S CHINATOWN BEFORE THE FIRE

A drama of San Francisco's Chinatown before the fire, is the locale of Tod Browning's celestial photoplay, "The Highbinders," written by Bernard McConville, a member of the editorial staff of a prominent Los Angeles daily. It is being filmed in two parts, and as the title and locale suggest, the main theme deals with intermarriage between a member of the Caucasian and Mongolian race.



MARGARITA FISHER,
American Features,
Santa Barbara, Cal.

"THE QUEST" IS GIVEN A PRIVATE SHOWING AT THE ALHAMBRA LOS ANGELES

The five reel American distinctive creation, "The Quest," written by F. McGrew Willis and produced by Harry Pollard, featuring Margarita Fisher, was given a private showing before a select audience at the Alhambra theatre Wednesday morning. To say that it came up to expectations is putting it mildly. Wonderful photographic, a splendid story and the great acting of Miss Fisher makes it one of the few real features that has ever been thrown on the screen. Some of the most beautiful backgrounds that have ever been photographed lend a decided charm to the picture, and from every standpoint the film is away out of the ordinary run of releases. The story deals with the adventure of a society man, played by Harry Pollard, who tiring of frivilous girls and social life in general, leaves on a cruise to the South Seas in the hope of finding his girl o' dreams. After a shipwreck he gains a desert island where Nai, the daughter of the chief of a strange tribe of white people inhabitating the island, rescues him. He finds that she is the dream girl. From this point in the play Margarita Fisher, as Nai, gives one of the greatest performances of her career. In fact she dominates the story until the very end of the five reels and makes of the strange character of Nai one of the most bewitching and beautiful young girls ever screened. It is evident from the published synopsis and "stills" that the play has been cut considerable in order to get it into five reel length, and this undoubtedly has caused the affair leading up to the shooting of Nai to be considered too much to show enough actual grounds for her husband's jealousy. However, the story is indeed a "Master Picture" and is one of the very few films of this length that has been produced from an original scenario. It is so far above the usual run of "adaptations" that it would seem that film manufacturers should begin to take notice and encourage the writing of original features. "The Quest" was written especially for Miss Fisher by Mr. Willis, who is well known as an author and photoplaywright.

EUGENE PALETTE AND ROBERT HARRON ARE UNDER SUSPICION

Eugene Pallette and Bobby Harron of the Griffith Mutual studio are under suspicion by the Mutual folks for they displayed their knowledge recently in safe opening and to strangers it does kind of make you think they might have paste.

It happened thusly—George Seigman was directing a scene in "Vengeance" and in it the business of safe opening takes place. For the love of money the safe refused to yield to the prescribed combination, whitch naturally peeved the robust producer. Bobby and Pallette were happening by and upon inquiry, learned why Siegman was raving. To the rescue came the two samaritans and five minutes later the heavy safe door swung open. The reasons for suspision that they refuse to disclose where they gained their knowledge of safe opening, by sense of touch.

DE PROFUNDIS OR OUT OF THE DEPTH

Rather humorous are the little quips that appear posted on the walls of the stage hand's rest room at the Universal City ranch. Members of that awesome faction burst forth in poetry and song so regular that the other occupants of the aforesaid abode are clamoring or an oversize barrel to pickle the effusive literature. One of the prodigies has the following pasted on his locker:

De Profundis, or, Out of the Depths

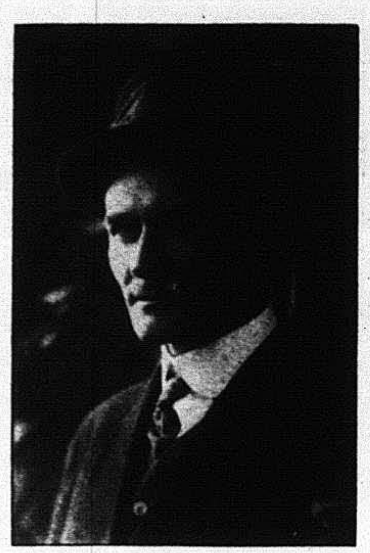
Lives of great men all remind us
Honest toil don't stand a chance;
The more we work we leave behind us
Bigger patches on our pants.
On our pants once new and glossy.
Now are patches of different hue;
All because the poor director
Makes us work 'til morning's dew.
So let's all be up and doing,
Heed not the director's call.
Or when the blasts of March shall strike us
We shall have no pants at all.

The day before the Universal Film Co. moved their headquarters to Univerasal City there were in service, three modern "jitney's" plying their trade between that city and Hollywood. After the company had located in their new plant the pedestrian—who gazed at the thousands of passing autos—considered himself a wonder if he discovered one of the gas vehicles without a "jitney" label.

HARRY POLLARD AND MARGARITA FISHER TAKE SCENES AT REPUBLIC THEATRE

Harry Pollard came down from Santa Barbara this week with a full company to take some city scenes and also a number of scenes in the interior of a theatre. He spent all day Monday on exteriors and on Tuesday night took a number of interiors supposed to represent the Gaiety Theatre in London at the Republic theatre on Main street. The occasion is interesting from the fact that top lights were used for the first time and the result will be watched and noted by the various manufacturers and if successful the making of interior scenes in large buildings by artificial light will be comparatively easy.

The full chorus from the Century theatre took part in the performance and Margarita Fischer occupied the center of the stage looking very beautiful both in her black directorie dress and in her ballot costume. She received quite an ovation even from the extra people who were engaged for the evening and she sang and danced her way into the hearts of everyone in the theatre. Several hours were consumed in taking some important and realistic scenes and it was five o'clock before the theatre was finally cleared. Mr. Pollard and his company have returned to Santa Barbara conscious of good work done. The work is in connection with the four-reel feature, "The Girl from His Town," which was put into photoplay form by Richard Willis.



BERT BRACKEN,
Director
Kriterion Films,
Santa Barbara, Cal.

KENNEDY MAKES A TRIP TO SANTA BARBARA IN HIS NEW CAR UNDER DIFFICULTIES

A. M. Kennedy, general manager of Productions for Kriterion Service is the happy possessor of a brand-new seven passenger Oldsmobile. Mr. Kennedy secured the car in Los Angeles, and proceeded to drive it to Santa Barbara, a distance of 104 miles. For several days the roads had been in bad condition, and leaving Los Angeles in the morning, Mr. Kennedy was due to arrive in Santa Barbara early in the afternoon. Toward dusk, the people in the studio began to get nervous when the genial manager failed to appear. A long distance telephone to Mr. Kennedy's office at Los Angeles brought back the answer that he had left there in the morning for Santa Barbara and they had heard nothing from him since.

At six o'clock anxious hearts could hold no longer and it was decided to send a crew of directors and actors in autos toward Los Angeles to try and locate the missing manager. Bob Daly, Edward Alexander, Jack Prescott, Syd De Gray and Bert Bracken were in one car; Lloyd Carleton, Dr. E. J. Boeseke, Harry Fisher, Harry Matthews and Betty Harte were in the other. The start was made, and shortly after the party left, a long distance 'phone from Mr. Kennedy was received saying that he had met with machine trouble and returned to Los Angeles as the roads were almost impassable and the trip rather dangerous. Art Acord and his broncho were started out to bring the rescue party back and reached them just as they were hitting the mountain trail toward Los Angeles. Failure to make the trip by auto however, did not daunt Mr. Kennedy and the next day he started forth again. He refused to listen to friends who advised him that the trip was a hazardous one. After a journey frought with dangers on all sides, Mr. Kennedy arrived at the Santa Barbara studios and with a merry twinkle in his eyes, stated that he has passed a dozen cars stuck on the road, and his was the only car that got through in two days. Mr. Kennedy showed remarkable grit, perseverance and courage, that proves conclusively that "you can't keep a good man down."

F. McGREW WILLIS IS AGAIN A FREELANCE

F. McGrew Willis, author of "The Quest," is again free-lancing after five weeks at the Balboa studios, Long Beach. While he was there Mr. Willis wrote a number of features the first of which is now under production. Three, four and five reel stories were turned out and the first of these "Jean," written especially for Jackie Saunders is being put on. It will be in four reels.

OPTIC THEATRE

Lovers of comedy will find real delight this week at the Optic in Charlie Chaplin's latest appeal to the funny bone, "In the Park." The name suggests unlimited comedy possibilities, and the "king of laughland" is seen at his best in this most recent Essanay release.

The comedy is of the twentieth century type, fast and snappy, so that the audience is kept in a state of uproar. An all-star Essanay comedy cast supports the inimitable Charlie in this production. It is two reels of unalloyed joy. It opens at the Optic today and will be seen for the remainder of the week in conjunction with a splendid diversified bill of the pick of the licensed releases.

WOODLEY THEATRE

Lew Fields, the well known comedian of the famous firm of Weber and Fields, has succumbed to the lure of the movies, and will be seen at the Woodley during the coming week in "Old Dutch," in five reels.

Mr. Fields, in this film, plays the part of Ludwig Streusand "Old Dutch" in a photoplay version of the Shubert production which was such a success a few years ago. The character is that of an old inventor who, having achieved success with an invention which will enable you to see the person you are telephoning to. He goes to Palm Beach with his daughter, loses his money and identity, and meets with some disagreeable but diverting adventures before matters are set right.

Vivian Martin, the famous little star of the "Wishing Ring", plays in "Old Dutch." The comedy was produced by Frank Crane. The action chiefly occurs at a fashionable hotel at Palm Beach and a whole coterie of diverting characters are introduced at that resort.

Pathetic and humorous, witty and consistent "Old Dutch" as a film story should prove an attractive drawing card.

Inceville Notes

Some thrilling scenes depicting the burning of an ocean liner at sea is incorporated into a forthcoming release of the New York Motion Picture Corporation, called "The Winged Messenger." The story tells of an attempt by a rejected wireless operator to win back a girl by destroying his successful rival, who is the operator on the vessel. Director Richard Stanton, in producing the picture spent two weeks obtaining the sea scenes.

Elizabeth Burbridge, the dainty leading woman of the Kay Bee, Broncho and Domino forces was compelled recently to take a dip in the cold waters of the Pacific during the production of "The Winged Messenger," a thrilling tale of love and wireless telegraphy. Miss Burbridge plays the part of Nell Rolfe, who is loved by an operator. The scenes in which she appears in her bathing suit, splashing about in the brine, were taken on one of the very few cold days they have in California.

Richard Stanton plays the lead and Howard Hickman the heavy in "The Winged Messenger," a forthcoming release of the New York Motion Picture Corporation on the Mutual program. Both are wireless operators, rivals for the hand of a girl and murderous efforts employed by the unsuccessful suitor to win back the maid are graphically told in this stirring maritime melodrama.

INCEVILLE REMOVES EQUIPMENT TO NEW STUDIOS

Preliminary preparations for the removal of the biggest part of Inceville's equipment to the newly-acquired plant of the New York Motion Picture Corporation have begun. Architects are busy laying out blue-prints of the building plan and contractors are getting ready their squads of men to place the ground in condition for building activities. During the time that he is not engaged in supervising the production of "The Sign of the Rose," Director-General Thomas H. Ince is conducting the early arrangements for the transfer, and while, of course, it is not likely the new home will be ready for occupancy for several months, the producer and his forces are taking a keen interest in everything connected with the removal.

BESSIE BARISCALE FEATURED IN "THE CUP OF LIFE."

"The Cup of Life," C. Gardner Sullivan and Thomas H. Ince's tremendously powerful story of the rise and fall of a beautiful shop girl, in which Bessie Barriscale will be starred, has arrived in New York and is being prepared for an early release as a five-reel feature on the Mutual Program. So exacting was Mr. Ince in superintending the cutting and assembling of the essential scenes —which were reduced from 30,000 feet of film—that the production has been held on the coast longer than at first anticipated.

THOS INCE AND PARTY IN REAL HOLD-UP

Producer Thomas H. Ince, Eugene H. Allen, George Beban, Mrs. Beban, Hayward Ginn and W. J. Kane, encountered a thrilling experience on the night of March 6, when they were held up and robbed by four masked negroes on the lonedly road between Inceville and Santa Monica. In the quiet of the night at Inceville, Mr. Ince had been putting Mr. Beban and his company through rehearsals for the last act of "The Sign of the Rose"—that part of the play in which the characters appear in the flesh. About 11 P. M., the entire party started for the city in Mr. Ince's big touring car.

Half-way to Santa Monica, an automobile overtook them and four burly negroes leaped out and boarded Mr. Ince's machine. Thrusting revolvers in the faces of the producer and his party, the thugs commanded them to turn over all their money and valuables. In all, they collected several hundred dollars in money, but overlooked a valuable pair of diamond ear-rings which Mrs. Beban wore. They were concealed beneath her hat.

A moment after the hold-up the negroes disappeared in the direction, when they came and all efforts to locate them proved futile. Police from Santa Monica and deputies from Los Angeles sheriff's office combed the mountains until early Sunday morning without avail.

Mutual Notes

A pathetic story of love and devotion serves as the basis for a one-reel Reliance—"The Indian Changeling," by Owen Rhodes.

Nona, an Indian maiden, played by Mae Gaston; Vera, the girl from the east, portrayed by Claire Anderson, and Robert Marsh (Roy Myers), who the two females are deeply in love with, are the principals in Director Joseph Belmont's latest Mutual Indian drama.

A nearby reservation has been secured where Belmont and his players will photograph the exteriors.

Indian dramas, if produced properly such as Director Belmont is capable of, are pleasing subjects to a great number of picture enthusiasts.

"The Job and the Jewels" is the title of a one-reel Reliance that deals with a man who has a past, and endeavors to walk the straight and narrow path. Photoplays dealing with this subject, that have been issued in the past by the Reliance and Majestic, have proven to be very popular, and with the aim of the mutual studio to supply the demands, Director "Sheriff" Mackley was assigned to the filming of "The Job and the Jewels." Principally, the cast includes Florence Crawford, the girl; Charles Gorman plays Kid Kennedy, the man with a past, and Chas. Cosgrave in the role of Spider Morrissey, another crook.

Al Filson, better known when speaking of the celebrated vaudeville team, Filson and Errol, has been doing some splendid work at the Reliance and Majestic studio. His most recent characterization of note was the theatrical manager in the three-reel Majestic, Dorothy Gish feature, "Bred in the Bone," produced by Paul Powell.

Walter Long, famous for his underworld types in Reliance and Majestic-Mutual pictures, is a man of many historical ancestors. A grandfather of his served in the Revolutionary War. He was born in 1759 and during the war was captured and confined in the famous British prison ship, "Jersey," in New York harbor. On his mother's side, Long is a descendant from Mary Jameson, a Scotch girl, who was captured by a tribe of Seneca Indians, after they massacred her parents. He is the youngest of a family of fourteen children, and is of Scotch and English ancestry, with a trace of Seneca Indian blood.

Leave it to "Sheriff" Arthur Mackley to get real local color in his Reliance and Majestic dramas. In his present picture it is necessary to show scenes of the interior of a Salvation Army hall and also show this troupe of Jesus worshippers holding one of their meetings on a street corner. For three nights straight, Mackley spent the greater part of his evenings at the Salvation Army headquarters, and on his third night received the promise of the Army Captain that the entire army would report at the Griffith studio the next morning to appear in his Salvation Army scenes. Leave it to Mackley—his personality is a winner for him every time.

Edward "Komic" Dillon in his latest Mutual farce comedy which consists of a conglomeration of humorous situations, promises a laugh causer in "By Fair Means or Foul." When Dillon prophesies laughter, you can rest assured that you will laugh, that is providing you are in a normal condition.

Fay Tincher plays the fair country maiden. Bobby Fuehrer puts on a character make-up and is seen as Judge Short. Elmer Booth and Chaester Withey, the county marshal, are the two bitter rivals for Fay Tincher's hand, known in the story as "Susie."

In "By Fair Means or Fowl," a typical country election takes place, which is somewhat halted when it is announced that a chicken thief is in their midst.



LULU MAXAM.

Selig Notes

Did you ever hold hands with a girl who possessed fascinating dimples? William Scott is doing it in "Red Rose Leaves," little Elsie Greeson providing the hands and the dimples. In the same Selig farce the inimitable Lyllian Brown Leighton and John Lancaster are the newly rich. Between them and the newly weds, an extremely laughable film offering is under way with Norval MacGregor directing.

After two years of dramatic successes at the Selig studios, Los Angeles, Director E. J. LeSaint has made a slight departure by adding an animal feature to his list of winners. Mr. LeSaint, with Stella Razeto and Guy Oliver in the cast, is putting on the production in three reels. The name of this offering will be decided upon later.

The great mystery of "The Circular Staircase," has been revealed—in film. Director E. J. LeSaint and all-star company have just completed the picture adaptation of this fascinating novel, and the negative is on its way to the Chicago headquarters where it will be prepared for release as one of the leading features of the year.

The "Diamond S" brand is prominently revealed at the Panama-Pacific exposition, San Francisco, where several wild-animal exhibits from the Selig jungle zoo are drawing big audiences each day and evening. Princess Olga and her leapards and pumas; Hilt Bruner with his Bengal tigers, John Robinson's elephants, the boxing kangaroo and Trixy Ruddell with the troop of trained ponies as well Sultana, the high school horse, are shown.

"The Chronicles of Bloom Center," are coming. Written by such authors as Maibelle Heikes Justice and William Lord Wright, in colaboration, the doings in this rural village certainly appeal to lovers of farce from the very announcement. In order to do this big Selig series of fun-makers full honor, Director Norval MacGregor has drawn into the cast every star needed for the various roles and already is getting under way with the opening comedy. Each release will be two reels but the stories will be complete as they appear.

Edwin Wallock is cast in the role of the inventor in "The Hideous God, War," a special feature now in preparation at the Selig jungle zoo. The role is one of the most difficult characters and Mr. Wallock will carry practically the burden of this big production, being almost constantly on the screen in 150 scenes. This Selig production is a powerful argument against war and will be put on regardless of expense. Most pretentious preparations are being made for the filming of the feature.



HARRY McCOY.

Keystone Notes

Owen Moore will be a conspicuous figure in the new six reel Sennett Feature which is now being made at the Keystone studios in Edendale under the personal direction of Mack Sennett. In his screen work as in his private life Mr. Moore exudes an atmosphere of youth and wholesome good nature that captivates.

Syd Chaplin and Charles Avery returned from their two weeks' "vacation" at Catalina with two excellent one-reel pictures and the season's record for total weight of fish caught in one day from sunrise to sunset. Mr. Chaplin brought in the largest catch but was ably supported by the other members of the company.

Walter Wright and his company worked until three in the morning one night this week making night scenes in a picture which will be released in the near future. All were approaching a state of collapse when they finished but the results were so good that no one regretted the effort.

Polly Moran, English comedienne, with an international reputation, has joined the Keystone company and will soon be seen in her first picture. Miss Moran came to this city on the Orpheum circuit and had considerable difficulty in setting back dates for which she was contracted here and in Europe. She has taken a beautiful home in Hollywood where she lives with her mother.

Hampton Del Ruth, scenario editor-in-chief of the Keystone company, strolled into an automobile agency and looked over a car the purchase of which he has been contemplating. During the next ten days he received eleven letters, seven personal calls and a stack of mail a foot high from agents for various machines. Now he raves of transmissions and spark-plugs in his sleep and in his eye is a wild and hunted look.

Chester Conklin has to be locked in his dressing room whenever he hears a band play these spring days. He was formerly a circus clown and the sound of a band in the spring time starts the wanderlust working in his system.

Harry Brooks, who is now playing with the Keystone company, was seen here last year on the Orpheum circuit and has spent many years in vaudeville and big New York productions and is regarded as one of the best character actors in the country.

Several who determined to follow the example of Mack Sennett, managing director of the Keystone company, and take a run of from three to five miles each morning before starting work have broken their resolution and are deep in the hay when Sennett and his followers are jogging over the roads of Edendale. Eddie Nolan has not given up but he is not always enthusiastic over the idea when the alarm clock smites him in the ear.

Aviator DeLloyd Thompson experienced the three busiest days of his active career last week when he made a series of flights for two Keystone pictures, under the direction of Mack Sennett. On the last day of the special engagement he made eight flights, including double and triple loops and other fancy and hazardous figures. At the very moment that Lincoln Beachy met his death in San Francisco, Mr Thompson was 2000 feet in the air carrying Miss Ollie Carlyle, a fearless young woman who played a part in one of the pictures.

Many famous visitors have been interested spectators during the making of interior scenes for the six-reel Sennett feature film that is now being made at the Keystone studios. Bert Williams missed his dinner last Saturday night in his anxiety to remain at the studios until the last scene was taken and to witness the projection of the work of the day before. To see Williams in pictures in the near future would not be surprising.

That sweater swaddled figure that may be seen any morning running over the Edendale hills is not an aspirant for a championship title—only Mack Sennet, managing director of the Keystone Film Company taking his daily five miles of road work before beginning work at 8:00 a.m. He leaves the studio at anywhere from five to eight at night. Quite, lazy sort of life.

Managing Editor Hampden Del Ruth gave a duck dinner for the members of the Keystone scenario staff on Monday afternoon of this week ,the only other guest being Mabel Normand who sat in the place of honor at the head of the table.

There has been no difficulty in finding use for the new artificial lake which is a part of the equipment of the recently rebuilt Keystone studios. On Monday of this week Mack Sennet and Ford Sterling made some strenuous scenes for the new six-reel Sennet Feature in seven feet of wafer and when the work was all over Roscoe Arbuckle managed to squeeze in and take a bath. He says it is not as comfortable as the wide Pacific ocean, however.

Orange costumes had no chance at the Keystone studios on Wednesday. A new club, known as the Fighting Harps and including in its membership Charlie Murray, Bobbie Dunn, Eddie Nolan, "Slim" Summerville, Harry Bernard, Harry McCoy, Ed. Kennedy and a number of others, chased all and sundry who were unfortunate enough to forget the 17th of Ireland off the lot.

Mina Cunard has joined the company of Director Otis Turned of Universay City. The company its at the present in the mountains where they are filming some special scenes for "The Black Box" serial. Although Miss Cunard, a sister to Grace Cunard, is only a short time in motion pictures, she has given much evidence of her ability as a screen actress.

JESSE L. LASKY BACK IN HIS NEW YORK OFFICE

Mr. Jesse L. Lasky, president of the Lasky Feature Play Co., who has spent much of the winter supervising the enlargements and productions at the studio in Hollywood, California, returned to his New York office last week and will remain for a considerable period planning the work to be done at the studio during the spring and summer months. A statement from Mr. Lasky concerning what he believes to be the future of motion picture producing will be included in our next bulletin.

BLANCHE SWEET IN "THE CAPTIVE" SOON

Early in April the Lasky Feature Play Co. will offer its second production with Blanche Sweet as the star. The photodrama is entitled "The Captive" and it has been staged by Cecil B. De Mille.



VELMA WHITMAN
Lubin, Pasadena, Cal.

LASKY-BELASCO PRODUCTION OF "THE GOVERNOR'S LADY"

The Lasky-Belasco production of "The Governor's Lady" was seen for the first time by any public audience at the Strand theatre in New York City last Sunday afternoon, and has been breaking records there through the current week. Edith Wynne Mathison, the distinguish-international star who makes her photodramatic debut in this attraction proves to be as wonderful on the screen as on the stage. She gives a marvellously sympathetic impersonation of the home-loving wife who finds herself out of place when she suddenly acquires fame and fortune, but whom her husband finally discovers to be indispensible to his happiness. Moreover, her rich womanly beauty has never been shown to more appealing advantage than in this drama of American life.

CHICAGO KRITERION IN NEW QUARTERS

Already the Chicago Kriterion Film Service has found their original offices in the Schiller building inadequate to carry on the business of this new exchange. The entire third floor of this Chicago sky-scraper was fitted out when this exchange opened a few weeks ago, however, it was found in this short time that the quarters will not be large enough to carry on the volume of business that has been secured. The new offices will be located on the third floor of the Mallers building situated right in the centre of the film district. Everything in this big building is thoroughly fireproof and modern. Tiled vaults and steel inspection tables are installed. The executive offices are splendid equipped with a large reception room, which is divided from the office section and supply department by mahogany partitions which are panelled with plate glass.

Did you ever get stuck? I Did!

I started to write a mystery story in thirteen installments, but it ran away with me. When I got the first installment finished I found that it had grown so mysterious that I could not solve it myself.

I need ONLY twelve more installments but how are these to be obtained? I am afraid the story will have to be thrown aside.

F. McGREW WILLIS.

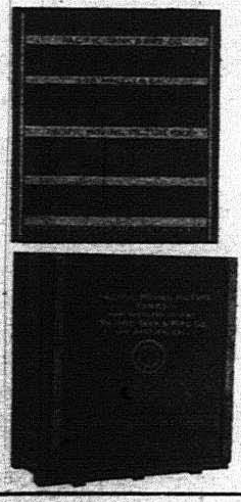
THE PHOTOPLAYERS WEEKLY has read the first installment of Mr. Willis' story and while admitting that it starts with SOME mystery, believes that there IS a way of solving it.

The Editor believes that there are twelve leading young women of the film industry who can each write one installment of the story and bring it to a logical conslusion, successfully solving the mystery.

A number of the stars have seen the story and each has agreed to supply one of the installments. A few more names are needed before it is certain that the story can be completed.

If enough more will agree to furnish one chapter each, the first installment will be turned over to the PHOTOPLAYERS WEEKLY and published. If twelve names are secured the date of publication will be announced in next week's issue.

THE EDITOR.



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Published every Wednesday by
The Western Film Publishing Company

OSCAR v. d. STEYN — Editor
A. B. OTIS — Associate Editor
S. M. LUCAS — Publicity Manager

Office
Room 108
Hippodrome Theatre Bldg.,
Phones
F 1841
Distributed through Dunlap & Haynes, News Agents

New York Representative Frank P. Donovan
1431 Broadway, Suite 208

TERMS OF SUBSCRIPTION:
Single Copies 5 cents
One Year $2.00
Please make checks payable to The Western Film Publishing Company. Advertising rates upon application.

FRANK P. DONOVAN TAKES NEW YORK OFFICE OF PHOTOPLAYERS' WEEKLY

After an extensive correspondence we are able to announce the engagement of Mr Frank P. Donovan as our New York and Eastern representative. Mr. Donovan will handle this publication exclusively for us and all publicity men, photoplayers and those interested in Motion Picture Publicity are invited to call upon him at his office, 1431 Broadway, room 108.

NEW YORK NEWS AND VIEWS

Written by Frank P. Donovan

"Wen" Milligan, the handsome billboard movie editor, went and got married one beautiful day last week. Congratulations!

Harry Ennis, another movie editor of note, who writes caustic film news, reviews and the like for the "Clipper," is about ready to take the fatal step also.

Wray Physioc, the popular "Southern Boy Director," who departed from these parts last New Year's Eve, must have gotten lost or kidnapped by the Indians, for he never writes home.

There is a rumor current here that Charlie Chaplin was killed by a fall from a horse. Hope the dope is all wrong.

James Durkin has left the Fox Film Corporation and hooked up with a company on the Paramount program at a big salary. Frank Woods, the hansome English juvenile star, will play leads for James.

"Bill" Hannon, manager of the Screen Club, who's photograph appeared in this paper a few weeks ago, is all smiles these days. I believe he has something up his sleeve. Well, what is it? that's the puzzle. But I think it's his arm. What?

James A. Fitzgerald has blossomed out as a real director and is now putting the finishing touches to a one-reel comedy for the All Celtic Film Co., an organization composed entirely of Irishmen.

Robert E. Welsh, motion picture editor of the Dramatic Mirror, is deserving of praise for the excellent articles he recently ran in that paper relative to the fly by night feature film companies and their ways of obtaining boobs with capital to float the same. Keep it up, Rob!

Walter Staples, the bartender at the Screen Club who was formerly on nights has been transferred to day work. Walter is some popular boy, too, and has more ideas for scenarios than any one I ever met; but they'd never do in pictures.

Anthony P. Kelly, one of the grandest Irish-Americans in the film game, resigned as scenario editor of the Eastern Universal and returned to his first love, the Peerless Film Corporation. Kelly has a record that would be hard to beat. Here are a few he has done:

"The Man On The Box," "The Man From Home," "A Gentleman From Mississippi," "The Walls of Jerico," "The Fghting Chance," "The Thief," and numerous others, besides the series he wrote for King Baggot and Ben Wilson.

Bennie, of Reliance-ville Zeidman, the kid with the faculty for putting over real press stories, is another gink that forgot that New York was on the map. Get it, Bennie, get it!

Eddie and Hal August are now with the Cort Film Corporation, which was formerly the Kinetophote Co.

"The Birth of a Nation," at the Liberty theatre here is packing them in at every performance. The press lauded the films as the greatest ever produced and the public are flocking to see them nightly. There is a movement on foot here to supress the pictures. The National Order of Colored Folks or some name like that have gotten in the press with their argument and should it go any further it may gain some headway and cause trouble.

Harry F. Bryan, the smiling and good natured manager of the Metropolitan booking offices in Philadelphia, that has "Cabiria," and other first class feature films was in town last week. Harry is without a doubt one of the most popular film men in the business.

Walter Isaacs, manager of the All-Star Film Rental Co., says he will soon have several new features. Walter, by the way, is Harry Bryan's partner, and a better team one never met. I always get a cigar in their office.

Edmunde Rayes, the popular vaudeville star, is soon to enter the feature film game as a producer of five-part comedy films in which he will star.

He has engaged the services of a well-known comedy director to produce the films under his personal supervision. He is also backing his film venture with his own cash.

The first release will be in August or perhaps sooner, as he is at present playing out vaudeville contracts in the West and just as soon as these are completed he will start actual work.

George M. Cohan's first stage success, "The Wise Guy" will be the first one to be filmed. Hayes has played this sketch for years. Tommy Snider will support Hayes in his laudable effort to make the world laugh.

George Arnold Daley, the handsome young juvenile of the Imp Universal Co., is one chap that has made good in pictures from the start. He is now playing a leading role in a Mary Fuller two-reel feature. I'll tell you more about this young chap later.

And here's another in the person of Jack Murray, former legitimate player who is now personal representative for Lawrence Weber, head of the Popular Plays and Players Co., who are just putting the finishing touches to a big sensational feature film which is to be released on the newly formed Metro Pictures Program. More about him later, also.

Harry Meyers, the Victor-Universal star and director, is sure enough making good with the Laemmle aggregatino, for everyone that has seen his latest offering, "The Hard Road," predicted a future for Harry in the producing end of the game. His reputation as a star needs no unnecessary mention here.

I read an article in the Moving Picture Story Magazine not long ago, written by a chap in far off Africa in which he said that theatres down there could't get enough of Harry Meyers' two-reel features, and that Meyers was one of their most popular players.

"Wid" Gunning, the chap that writes the interesting film notes in the N. Y. Mail, recently ran a story about directors and named twenty-five whom he claims to be the best in the game. Just whether "Wid" hit the nail on the head or not remains unsettled. But to my thinking it would have been much better to have named the hundred best instead of the twenty-five. And then again, it is foolish to argue about it.

Bert Kirkman, formerly of Manhattan Features, and now manager of the United Theatrical Equipment Co., who have the Radio Pale Gold Screens, acknowledged by exhibitors and film concerns to be the best on the market, has deserted his old lunching place for one near his place of business.

It seems there is a woman in the case in the person of a handsome waitress whom Bert has grown to admire, not that I'm jealous, of course, but said waitress (apologies to "Wid") was at first very much admired by yours truly, and now that the genial Bert has put his foot in the game I suppose I'll have to drop out of the race for her affections. And she smiled so sweetly, too.

Sidney Golden, one of the oldest film directors in the game is at the head of a newly formed corporation by the name of the Neutral Film Co. No, Clarice, they are not going to make war pictures.

Tommy Flynn is on his way to Los Angeles, so he post cards me from Chicago. And let me tell you something, Tommy is one of the best little comedians in the game and I wouldn't be surprised to hear of eagle eye Mack Sennett grabbing him, for Tommy looks exactly like Charlie Chaplin and is a good acrobat and can perform any sort of a feat.

He played leading comedy roles here for the Royal Company which is controlled by the Mutual, and before that was with Essanay, Selig and other big companies and has always made good. So Mister Director, when you see a little curly headed Irishman heading for your studio grab him, for you'll have a find.

The Screen Club holds beefsteak dinners regularly now and believe me, everyone that buys a ticket gets his money's worth. King Baggot, Ben Wilson, Harry Meyers, Walter McNamara, Harry Ennis, Howard Crampton, A. P. A. Kelley and the rest of good story tellers and good fellows are always on hand to see that everyone is made happy. Without doubt the greatest club in the country.

Frank Beal, the former Selig and Reliance director is now on his way to the Coast to join a company there. Frank is a well liked boy around the Screen Club and the best wishes of his many friends in the trade accompany him in his new position.

Louis Goldfrap is now directing the publicity for the Fox Film Co., as Harry Z. Levine resigned the position this week. Harry is regarded as one of the ablest men in the advertising game.

Harry Reichenback has resigned from the press staff of the Bosworth, Inc., to assume control of the publicity department of Metros Pictures, Inc.

"The Nigger," by Edward Sheldon, and produced by the Fox Film Co., by Edgar Lewis stands a good chance of being stopped as the people of Augusta, Ga., are rising up in a body for they claim that Lewis had them pose in the picture under the pretense that the picture was "The New Governor,' 'and had they known that the picture was "The Nigger," Edgar would have never got the chance to use Augusta as the staging ground. This makes it bad for other directors who, perhaps, will want to make pictures in the South.

A list of famous Bills.—Bill Bailey, Bill Hannon, Bill Garwood, Bill Shay, Kaiser Bill, Bill Barry, Bill Farnum, Bill Russell, Bill Donovan, Alco Bill, All Star Bill.

Lloyd Roberts and his able assistants on the Morning Telegraph were paid a very high compliment by Arthur Leslie in a recent article he ran in his syndicate of papers that he supplies with film news. Lloyd deserves the compliment and then some for he knows his business.

Vic, the boy at the switch-board at the Screen club, is a popular kid with the movie player members and with all the others too. I am great on the boosting stuff.

Hopp Hadley is now press representative for the United Film Programme and we will see some reel press matter coming from that direction in the very near future.

Bill Barry, the famous Bill of 6a fame, is making some extended trips to Montclair, New Jersey, these days. I wouldn't be surprised to hear of Bill doing the great leap. Get it.

Now I know why Wen Milligan, the handsome Billboard movie editor decided to get married at once when he saw Miss Schultz now Milligan. For she is sure one fine little lady that anyone would fall in love with. I was introduced by the handsome Wen last week. More power to the Irish.

Leon Rubenstein who at one time owned the Ruby Features Company is now director of publicity for Thanhouser films. Leon let it be said in some P. A. as a glance at some of his press dope shows. It's a case of the right man in the right place.

Edwin August is some popular these days. How's that? Well, a woman up in New England named a baby after him and the American Tobacco Co. is using his face in all their advertising. They are also using King Baggot, Billy Garwood, Gladden James, Bill Baily, Maurice Costello, Bunny, Harry Meyers and a few more favorite stars of the screen.

My stuff is original, even if I must say it myself!

Arthur Leslie, the man who put the movies on the newspaper map, is still the recognized king of the syndicate stuff. Got to hand it to Arthur for he's in a class all by himself. Clever work kid, keep it up.

Gladden James, the Vitagraph star, has done everything possible for a movie actor to do and to you, I tell it. That's Harry Myer's stuff.

Some one said there was no Irish in the movie world. Pipe the list: Walter McNamera, Harry Ennis, Bill Hannon, Bill Barry, Wen Milligan, Harry Myers, R. B. Hennessy, Elisebeth, Lloyd, and Phil Lonergan, Bill Graham, Charles Graham, King Baggot, Ben Wilson, Jas. Gordon, A. P. A. Kelly, Bert Ennis, Bill Canenah, Bob Welsh, George Blaisdel, Mabel and Charlies Condon, H. F. Bryan, Mary Pickford, Owen Moore, Tom Moore, Matt Moore, Billy Garwood, Maude Fealy, Jim Durkin, W. R. Daley, Charles Clery, Tommy Flynn, Jack Clark, Sam Ryan, Hughey Mack, Maurice Costello, Howard Crampton, Frank Carroll, Elmer McGovern, Leo Delany, Arthur Johnson, Joe Farnham, Jack Cunningham, Frank Powell, Bert Starkey, Bill Shay, Will Shea, Tom McAvoy, Frank Crane, Herbert Brennon, Jim Mahan, and a hundred more.

GEORGE ARNOLD DALEY, ONE OF THE MOST PROMISING JUVENILE PLAYERS IN PICTURES

The name of George Arnold Daley may not be featured in the electric signs or on the posters of the Universal releases but nevertheless he is certainly deserving of mention for he is a good actor.

George has played opposite Pearl White in the "Perils of Pauline," and with King Baggot, Billy Garwood and other Imp players and his work has always stood out. He is a very good looking chap, a neat dresser and versatile.

One thing he loves to do and that is make good in the movies and he will some day see his most ardent hopes realized for he is coming to the front fast.

There are many good players in the mobs of studio scenes that are "finds" and only need the opportunity to prove their worth, this has been demonstrated in many cases, and more recently with David W. Griffiith, who got most of his stars that he features today in the mob scenes of the old Biograph Company.

This goes for directors as well as players and I know of a case where a young talented director couldn't get a chance for he looked too young and was laughed at when he came in quest of a director's job. This same director is now with one of the Coast companies and has more than made good.

Daley can play character roles as well and with as much finesse as he can juveniles, and can put it across the way a director requires it and without numerous rehearsals at that, for all that he needs is an idea of the part and then he goes to it in a way that makes a producer feel jubilant.

Daley is known to picturegoers all over the country and receives many letters in praise of his screen work, and all that he needs is a little featuring and I think he is deserving of this, as is every other player that has a part in a picture.

WHY THE SO-CALLED PHOTOPLAY ACTING SCHOOLS SHOULD BE SURPRESSED

By Frank P. Donovan

After all that has been said and written about photoplay acting schools the leading photoplay magazines still carry their nefarious and misleading advertisements, some going so far as to indorse the courses for the sake of the five dollar advertisement the fake school inserts.

Mildred Greenberg, a young stenographer in New York City, answered one of these ads a few weeks ago and when she called at the address of the school she was forced to submit to the insults and abuse of the man that ran it, who was arrested and is now in the Tombs awaiting trial. This man, who said his name was Meyer Lipman, confessed he was only employed in the school, but the police intend to investigate the case fully and that of all other schools, for it has been intimated that there are schools operating under the guise of acting schools for the sole purpose of getting young girls for immoral purposes.

This is but one instance where the truth has come to light. Who can tell, but there are hundreds of more such schools throughout the country doing perhaps even worse. And these schools would not be in existance if it were not for the cheap and degrading so-called picture magazines accepting their liein advertisements. I am glad that the standard magazines are not running these advertisements any more—they invyestigated some of their advertisers and found out the truth.

I read an advertisement in one of the prominent photoplay magazines where the school offered to get any one that answered the advertisement a position for the small sum of one dollar. What I would like to know is where these schools get their pupils positions?

About two months ago I invaded about seven of these schools in New York and exposed them with the result that they all went out of business. Edwin August and his sterling press agent, Bennie, who is now with one of the Coast companies, assisted me in getting the evidence which I published in the New York Star.

One of these schools that answered to the name of Universal, was the one that Edwin, Bennie and myself called on first and the fun that followed would have made a corking one-reel comedy. August enacted the part of a shoe salesman and Bennie, his tongue-tied brother. The school looked like a poorly furnished room except for a few photographs of motion picture players of which August was one. The French director who claimed he made King Baggot, Owen Moore, Mary Pickford and other screen favorites successful via his school told August also that he made him famous, not knowing of course the shoe salesman he was talking to, was August.

They had their first lesson as actors. The director took August into a room that was bare except for a few broken chairs and proceeded to put him through his first lesson in the silent art.

"Now suppose you were to find a hundred dollar bill on the street, what would you do?" said the little French director to August.

"I think I'd faint," said August, who was kidding him.

"No, no, that is all wrong," screamed the director, "you would pick it up, look at it surprised and act someway, wouldn't you?"

"I don't know," said August, "you see I came to you to find out how I would act under the circumstances, you must show me."

"But," screamed the director, "you have no brains, you cannot succeed unless you have money and then perhaps I can teach you, but it will be very hard work."

"But, Mr. Director," spoke up Bennie, "you must show brother how to act for father doesn't want him to be a shoe salesman all his life."

"That is hard, my boy, as your brother is too dumb—but if you can give me about ten dollars a week I can teach him."

More foolish gestures followed by the phoney director and Edwin and Bennie promised to bring up the necessary cash to start the course that night. But the school and director were nowhere to be found. The following week when Bennie and Edwin called the janitor informed them the school had move the day before.

The story I ran pertaining to these schools was copied by most of the daily and trade papers and started an investigation by the post office officials.

These schools are fakes pure and simple and even worse than the old scheme of selling fake mining stock. Their literature should not be allowed through the mails and wouldn't be if the postal authorities knew its contents. I hope that they start an investigation again and stop some of the magazines that carry their advertisements.

What I would like the schools to answer is: where do they get their pupils positions, and how they can teach them motion picture acting? And, also who they ever made an actor or actress out of. And I am willing to wager they cannot answer one of the above questions. If they cannot why are they allowed to exist?

I have personally asked some of the leading directors and players in the motion picture field if they ever had in their studio or heard of a successful player coming from an acting school. And they told me no and urged that I expose these fakers who claim to have made people successful in this line.

There is only one way to learn the art of acting before the camera and that is by experience and study and not via the acting school route. I would advise all persons that receive letters from these schools to send them to the Postmaster General at Washington, D. C., and if enough of complaints reach him he will soon start something and then the end of the fake school.

Bert Ennis, a well known film man and manager of sales and publicity for the Eclair Company in New York, is in receipt of a letter from a young woman in the West who sent him a dollar for a course in acting as per an advertisement she answered from a film company by the name of The Eclair Co., Inc., of Georgia. Mr. Ennis sent the letter to the postal authorities and they are now on the trail of the fakers who were trading on the well-known and reputable reputation of Eclair films. This company undoubtedly made a whole lot of money from their fake advertisements as the suckers thought the company was the original Eclair, and lost no time in sending in a dollar for a stock position. Some scheme that!

The Scenario Writing Schools are fast fading out and the sooner the better, for there have been more persons made to part with hard earned cash in the hopes of becoming a successful script writer than one can imagine. The trade and standard magazines are refusing to run these advertisements now, but not because they want too, of course, but because they have too. Thanks to Frank E. Woods and his magazine.

How long will they let these schools last? Rise up, you of the photoplay art, and lend your help in ridding the country of these fakers.

MILLER'S THEATRE

Week of March 29th

"STOP, THIEF!"

$35.00 Klemberger LADIES TAILORING Co.

SKINNER SATIN LINED

701-2 PANTAGES THEATRE BLDG.

Women's Suits of perfect tailoring, excellent materials and smart styles, Our one price, $35, applies to all materials except broadcloths and fancy cream serges.



WINFIELD R. SHEEHAN, GENERAL MANAGER AFTER FLYING TRIP REPORTS COUNTRY-WIDE DEMAND FOR FOX FEATURES

Winfield R. Sheehan, the alert and aggressive general manager of the Fox Film Corporation, William Fox, president, recently returned from a flying trip to the twenty-one exchanges of the Fox concern. He reports business as being distinctively healthy everywhere, with an ever-increasing demand for the features now being put out by the Fox Film Corporation. The standard of picture now demanded by the public is a high one, reports Mr Sheehan, and every day exhibitors are coming to see that to do business they must book features of more than ordinary merit. The Betty Nansen releases, starring the great Scandinavian tragedienne, Sarah Bernhardt's only rival before the French actresses's retirement, have created a great sensation everywhere and the elaborate advertising campaign conducted in her interests has aroused an insistent demand throughout the country to see Miss Nansen on the screen. William Farnum, recently engaged by the Fox Film Corporation, exclusively, at a salary of $100,000 and whose face is insured for that amount, is another star whose popularity from ocean to ocean is immense, says Mr. Sheehan. In Chicago the houses playing "Samson" and "A Gilded Fool," in both of which Mr. Farnum is featured, had to turn away thousands. It was the same story everywhere. The same is true of the Fox production of "A Fool There Was," which has proven a veritable film earthquake. The Portola Theatre, San Francisco, one of the biggest houses in the West, played this picture for two weeks, an unprecedented record run and even then thousands who wanted to see it were disappointed. "The Children of the Ghetto" is equally in demand everywhere. Although, says Mr. Sheehan, the Fox productions are sweeping the country. He adds that the complete machinery of the advertising and press sheets out with each production aids in making the success of the Fox features.

"THE LONE STAR RUSH" NEXT ALLIANCE OFFERING

"The Lone Star Rush," a film version of Edmund Mitchell's widely read novel is scheduled as the next offering on the Alliance program.

The scenic background of the story is laid in the arid gold fields of the Australian desert and deals with the romantic adventures of a party of prospectors.

One of the striking features of this picture is the really remarkable prospective view showing the mad rush of the army of prospectors, down the parched mountain side into the alkali plains under whose dust run the veins of gold ore. They come afoot, on horseback and in antiquated vehicles of the country.

This and most of the other exterior scenes were made on the Mojave desert in Arizona.

The production was filmed under the direction of Mr Mitchell, the author of the novel, and the leading parts of played by Robert Frazer, late leading man for Henry W. Savage, and Charles Arling, formerly associated with Francis Wilson; Rupert Julian, who appeared as Marc Antony in Wm. Faversham's production of "Julius Cæsar," at the Lyric theatre, New York, also appears in a leading role.

May Gaston, until recently leading woman in the Eclair American companies essays the stellar female part.

WOMEN GO FREE TO CALIFORNIA

"Runaway June" Will Pay All Expenses to Two Expositions for Most Popular One in Each State.

"Runaway June," the George Randolph Chester photo play serial, will take the most popular woman in each state in the Union to the Panama-Pacific Exposition and the San Diego Exposition and on a trip de luxe through picturesque California, with all expenses paid. The women will be chosen by their friends who patronize the moving pictuer theatres where "Runaway June" is shown.

The fortunate women who win will have no expense at all and will travel in the best possible manner, not only the necessities but the luxuries of the trip being paid by "Runaway June." Millionaires could travel no better than will they. The rules of the contest will be issued in pamphlet form by the theatres where "Runaway June" is being played.

Each theatre will have three votes for each installment of the picture and the smallest theatre will thus swing as much influence as the largest. The contest will close at midnight, Sept. 30, 1915, and the votes will be counted by Lybrand, Ross Bros. & Montgomery of New York City, certified accountants. The decision will be announced through the theatres and daily newspapers and in this publication by Oct. 10. The forty-eight lucky women will start immediately thereafter for beautiful California with "Runaway June" as their hostess.

PAGEANT FILM COMPANY SIGNS WITH ALLIANCE

Last week saw the addition of another new concern to the producing units contributing to the Alliance program.

Andrew J. Cobe, of the Alliance remained in New York last week in order to personally conclude arrangements with the Pageant Film Company.

This concern has already completed its first picture "The Pageant of San Francisco," which will be released through the recently organized Special Department of the Alliance Films Corporation.



PETER J. SCHMID,
Press Representative,
Bosworth, Inc.

PETE SCHMID, ONE OF THE LIVEST PUBLICITY MEN NOW WITH BOSWORTH, INC.

Pete (Grid) Schmid, the young and talented press representative of the Bosworth, Inc., has established a reputation within a few years as one of the ablest press men in the Film industry.

Previous to joining the Bosworth, Inc., staff, he was connected with the billboard as a reviewer of vaudeville acts and Motion pictures, and in doing so met with the praise of all film manufacturers and producers. In addition to anything in the line of making films. As an advance writer of the films he is without an equal, and his stories are always accepted and published with out editing by all trade representatives, as he is known to only send out interesting and accurate information.

Pete, in addition to being the youngest press representative, in the film business, is also considered one of the hardest workers, and in many instances works fifteen or more hours per day, and is always on the alert for good material for a story concerning the Bosworth stars, which are undoubtedly receiving more than their measure of good wholesome publicity.

DONALD BRIAN WILL MAKE HIS DEBUT IN MOVING PICTURES UNDER THE DIRECTION OF THE JESSE L. LASKY FEATURE PLAY COMPANY

Mr. Samuel Goldfish announces, on behalf of the Jesse L. Lasky Feature Play Co., the engagement of the distinguished romantic star, Donald Brian, to make his photodramatic debut under the Lasky management. Mr. Brian, who acquired world-wide fame as the Prince in "The Merry Widow," is now starring in "The Girl from Utah," but will positively pose for his first photodrama immediately after the end of his present season.

Vitagraph Notes

VITAGRAPH EMPLOYEES' FIRST GRAND BALL

On Wednesday evening, April 7, 1915, the Vitagraph Company of America employees will hold their first grand annual ball at Stauch's Dancing Palace, Coney Island. This promises to be one of the biggest social events of the year. The grand march will be lead by Mr. Maurice Costello and Miss Estelle Mardo of the Vitagraph players. There will be dancing for silver loving cups that have been offered by different members of the Vitagraph Stock Company.

The proceeds of this affair will go towards the foundings of a benevolent association.

Zena Keefe, one of the Vitagraph favorites who got a leave of absence for a year to go into vaudeville, has returned to the Vitagraph Company to resume her place in stock. Miss Keefe has a very charming and lovely personality and has always attracted attention to her versatility in her many portrayals.

Joseph Gollomb, formerly of the Universal eastern scenario department, has joined the scenario department of the Vitagraph Company. Mr. Gollomb had been on the reportorial staffs of the Evening World and the Evening Mail, and is a graduate of C. C. N. Y. and Columbia University. He has also been dramatic critic on the Call and has written for Munsey, American, Harper's Weekly and other magazines.

Frank Loomis, manager of the Vitagraph theatre, has discovered the meanest man on earth.

A stranger whom he recognized as having been "in on a pass," approached the genial manager, after the showing of "The Juggernaut," one day last week, and invited him out to "have something." Nothing loath, Mr. Loomis acquiesced and the two started to walk down Broadway. Reaching the down-town corner of 44th Street, the stranger hailed a boy who was selling gum. Purchasing two sticks, he presented one to the mystified theatre manager. The mystery deepened when the stranger suggested they retrace their steps.

"You see," he exclaimed, after they had walked a half a block in the opposite direction, "the wind is at our back now. I never chew gum while facing the wind as it has a tendency to wear it out too quickly, and I never chew a piece of gum more than fifteen minutes at a time. On our way back," the stranger turned down Broadway again, the still mystified manager keeping him company, "I will show you something. When you are tired chewing, take the gum, place it in the palm of your hand, so," suiting the action to the word, "and roll it into a ball with the other palm. Then you press it gently inside the lapel of your coat, and do you know, I have kept one piece of gum as long as two weeks!"

By this time they had reached the theatre. "Well, good-bye, Mr. Loomis, I want to thank you for the thorough enjoyment of our little treat."

Billy Quirk, the boy comic of the Vitagraph players, who evaded the law recently, by painting muzzles on his two French bull dogs, is authority for the statement that on last Tuesday one of his dogs had a litter of pups, every one of which were born with muzzles.

World Film Notes

Herbert Waterous, son of the famous Metropolitan Opera House basso, has joined the forces of the World Film Studios at Fort Lee, for the time being, and together with several other students of the Art Studios League, is appearing in various scenes under the direction of Frank Crane, in the photoplay, "The Man Who Found Himself" in which Robert Warwick is being starred.

Joseph Klein, branch manager of the World Film Corporation in Detroit, was in New York City on a short visit which combined business and a call on his family.

I. Walter Lamb who was the second prize winner in the first period of the profit sharing plan of the World Film Corporation, has been appointed manager of the Atlanta branch of the World Film Corporation. Mr. Lamb left February 27th to start on his new work. Prior to his

appointment by General Manager Selznick, Mr. Lamb was salesman in the New York Exchange of the World Film Corporation.

The latest addition to the rank of film men in New Orleans is Maurice F. Barr, formerly connected with the "New Orleans Item." Mr. Barr is travelling for the World office in the Crescent City.

The World Film Corporation, Dallas office, will soon move to new quarters at 1905 Commerce St., from their cramped space in the Andrews bldg.

W. M. Byrd, special representative of the World Film Corporation, is making a tour of the entire Southern states in the interest of his company, having visited the Oklahoma Convention, and is now in the Southeastern territory. He will make the Convention of the theatre owners in Florida and Mississippi soon, as well as visiting the larger cities of all the Southern territory from the Atlantic to New Mexico.

Miss Jessie R. Sacks, one of the well-known force of the Pittsburg branch of the World Film Corporation, is spending a two weeks' vacation in New York, and is stopping with her sister, whose husband is Lewis J. Selznick, Vice-President and General Manager of the World Film Corporation. Miss Sacks has been anticipating this trip since last June. During her absence from the office, Miss Ethel Herring, is taking her place.

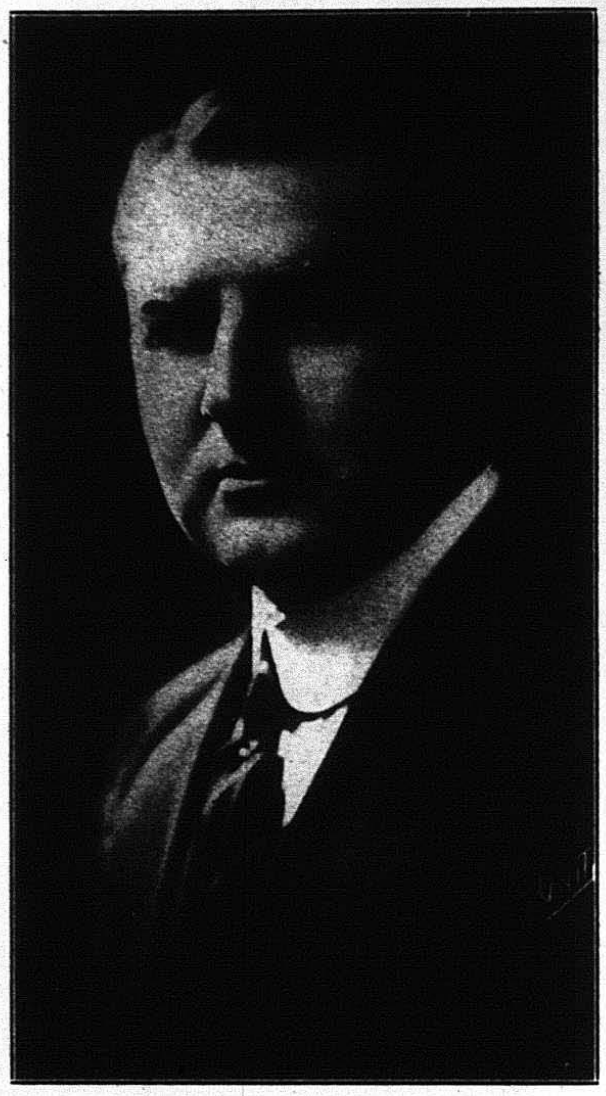
LEO DELANEY SHOCKED

A preachment against capital punishment in the theme of "The Return of Maurice Donnelly," a Vitagraph three-part Broadway Star Feature picture, just completed by Director William Humphrey. Mr. Humphrey to give added realism to an interesting story by William Addison Lathrop, was in continual consultation with scientists and electrical experts, so as to be absolutely correct in every technical detail. Maurice Donnelly is brought back to life after having been electrocuted, his resuscitation being accomplished by means of electricity. Leo Delaney portrayed Maurice Donnelly and to further the cause of science to illustrate the way scientists are now experimenting to again excite the nerve centers of electrically executed persons, allowed a current of two million volts of static electricity to pass through his body, the course of the current being traced by violent ray tubes and electrodes passed over his chest. When the mention of two million volts was first broached, Mr. Delaney absolutely refused to even think of lending himself to such a test, but on being told that he would not even feel the current and that static electricity was the unknown force that will, in the future generations, revolutionize the accepted axioms of present-day scientific theories in regard to organic life, he readily agreed to the experiment. Leah Anders Randolph, Mary Maurice, Denton Vane and Garry McGarry assisted Mr. Delaney in the enactment of the picture.

HUGH HOFFMAN'S NEW PUBLICITY STUNT

Hugh Hoffman, the well-known newspaper man and press agent, pulled something new this week on Broadway, New York, in the way of publicity for actors. It is an automatic stereopticon machine that projects the portraits of film stars in the window of his publicity office in the Gaiety Theatre building. The idea of using an automatic stereopticon for a window display is, of course, not new. But it is the idea of making it exclusively for photoplayers that gives it an interest that a common stereopticon advertising slide could never have.

Many well-known screen stars have taken spaces in the machine, and the amount of attention it attracts can be imagined from a persual of the following list of some of those represented: Arthur Ashley, King Baggot, Lottie Briscoe, Harry Benham, Clifford Bruce, Hector Dion, Romaine Fielding, William Garwood, Darwin Karr, Pete Lang, Kathryn Lee, Earl Metcalfe, Ben Wilson, Frank Powell, Harry Spingler, Crane Wilbur, Earle Williams, Riley Hatch, Clara Kimball Young, Vivian Martin, Robert Warwick, Wm. West, "Pommery" Bob Vernon, Billy Reeves, Arthur Leslie, Bill Bailey, Betty Nansen, Thurlow Bergen, and many others.



FRANK POWELL,
Director
Fox Film Corporation

FRANK POWELL MADE FAMOUS THROUGH "A FOOL THERE WAS."

Frank Powell is pre-eminent in his profession. His production of "A Fool There Was," the Porter Emerson Brown drama, made him famous on two continents. Mr. Powell's latest productions are "The Children of the Ghetto," starring Wilton Lackaye, and "The Valley of the Missing," with Jane Miller, adapted for the screen from Grace Miller White's best seller, which netted the author an immense fortune in royalties. Mr. Powell is a firm believer in "backgrounds" for bringing out the strong points of his characters. In other words, he believes that the "setting" of an important scene is as vital in its way to the "punch" of the production as the acting and photography. He gave a notable demonstration of this theory in "A Fool There Was." Before joining the Fox forces Mr. Powell was stage director for Ellen Terry, in England, staging some of her most famous spectacular Shakespearean productions. He is particularly endowed for his pet hobby of picking "locations" by his experience with the Pathe Freres abroad, when he "staged" picture scenes in almost every part of Europe.

Film Releases of the Week

GENERAL FILM PROGRAM

Biograph

3—25. The Love Transcendent, D. 1
3—26. A Stop-off in New Mexico, C. 1
A Hot Foot Romance, C. 1
3—27. A Foothill Problem, D. 1
3—29. The Sister's Solance, D. 1
3—30. The Americano, D. 2
4— 1. Just a Lark, Com.-D. 1
4— 2. The Sheriff's Dilemma, D. 1
4— 3. Destiny Decides, D. 1

Edison

3—26. A Thief in the Dark, D. 3
3—27. The Phantom Thief, D. 1
3—29. Killed Against Orders, D. 3
3—30. Music in Flats, C. 1
3—31. A Lucky Loser, C. 1
4— 2. The Boston Tea Party, D. 2
4— 3. When Gratitude Is Love, D. 1

Essanay

3—25. Two Bold, Bad Men, W.-C. 1
3—26. The Great Silence, D. 3
3—27. The Outlaw's Awakening W.-D. 1
3—29. Curiosity, C. 1
3J30. The Man in Motley, Com.-D. 1
3—31. The Fable of "The Demand That Must Be Supplied," C. 1
4— 2. Countess Veschi's Jewels, D. 2
4— 3. Ingomar of the Hills, W.-D. 1

Kalem

3—26. The Tale of a Hat, C. 1
3—27. The Girl at Lone Point, D. 1
3—29. Poison, D. 2
3—30. Ham in the Harem, C. 1
3—31. The Writing on the Wall, D. 2
4— 2. A Siren's Reign, D. 3
4— 3. A Life in the Balance, D. 1

Lubin

3—25. Men of the Mountains, D. 2
3—26. The Thief in the Night, D. 1
3—27. It Happened on Wash Day, C. 1
Si and Sue Acrobats, C. 1
3—29. Patsy Married and Settled, C. 1
3—30. Monkey Business, C. 1
3—31. The Unmarried Husband, D. 2
4— 1. The White Mask, D. 3
4— 2. In the Background, D. 1
4— 3. Mother of Pearl, C. 1

Mina

3—25. A Titled Hero, C. 1
4— 1. Moonshine, C. 1
4— 8. A Barber-ous Affair, C. 1

Hearst-Selig News Pictorial

Issued every Monday and Thursday.

Selig

3—26. The Clam-Shell Suffragettes, C. 1
3—27. Perils of the Jungle, D. 1
3—29. Ma's Girls, W.-D. 2
3—30. The Legal Light, W.-C. 1
3—31. Ashes of Gold, D. 1
4— 2. Two Women and One Hat, C. 1
4— 3. A Night in the Jungle, D. 1

Vitagraph

3—25. The Oother Man's Wife, D. 1
3—26. The Lady of Shalott, C. 1
3—27. Lifting the Ban of Conventry, D. 3
3—29. Cutey Becomes a Landlord, C. 1
3—30. The Enemies, D. 3
3—31. A Fortune Hunter, C. 1
4— 1. The Heart of Jim Brice, D. 1
4— 2. When Dumbleigh Saw the Joke, C. 1
4— 3. Janet of the Chorus, D. 2

MUTUAL FILM PROGRAM

American

3—24. In the Heart of the Woods, D. 1
3—29. In the Sunlight, D. 2
3—31. Reformation, D. 1
4— 5. His Brother's Debt, D. 2

Beauty

3—23. When the Fire Bell Rang, D. 1
3—30. The First Stone, D. 1
4— 6. Dreams Realized, D. 1

Broncho

3—24. In the Switch Tower, D. 2
3—31. Shorty Among the Cannibals, D. 2
4— 7. Molly of the Mountains, D. 2

Domino

3—25. Tricked, D. 2
4— 1. The Fakir, D. 2
4— 8. The Winged Messenger, D. 2

Kay-Bee

3—26. His Brother's Keeper, D. 2
4— 2. The Spirit of the Bell, D. 2

Komic

3—21. Ethel's Doggone Luck (Bill No. 19), C. 1
3—28. Mixed Values, C. 1
4— 4. Ethel's Deadly Alarm Clock (Bill No. 20), C. 1

Majestic

3—21. The Forged Testament, D. 2
3—23. The Greaser, D. 1
3—28. The Old Chemist Book, D. 2
4— 4. Dr. Jim, D. 1

Mutual Weekly

Issued every Thursday.

Princess

3—26. The Skinflint, D. 1
3— 2. The Schemers, C. 1

Reliance

3—24. The Black Sheep, D. 1
3—27. Bubbling Water, D. 2
3—29. The Jewelled Dagger of Fate, D. 1
3—31. The Primitive Spirit, D. 1
4— 3. Sympathy Sal, D. 2

Royal

3—20. Doggone It, C. 1
3—27. Journey's End, C. 1
4— 3. Making Over Grandpa, C. 1

Thanhouser

3—23. The Duel in the Dark, D. 2
3—26. Jealousy, D. 1
3—28. The Spirit of Uplift, D. 1
3—30. The Magnet of Destruction, D. 2
4— 4. The Life Worth While, D. 1

UNITED FILM SERVICE

Empress

3—26. A Double Deception, C. 1
3—31. The Rain of Death, D. 2
4— 2. Crossed Wires, C. 1

Features Ideal

3—22. Their Delayed Honeymoon, Com.-D. 2
3—29. His Own Accuser D. 2

Grandin

3—24. Affinities, Com.-D. 2

Jupiter

3—28. Her Phoney Lovers, C. 1

Luna

3—25. Wheeled Into Matrimony, C. 1
4— 1. A Woman's Way, C. 1

Lariat

3—27. The White Trail, D. 2

Premier

3—23. The Deputys' Reward, D. 1
3—30. Girl and the Butterfly, D. 1
4— 4. Man of the Hills, D. 1

Regent

3—20. The House on "E" Street, D. 2
4— 3. Victims of Satan, D. 2

Starlight

3—25. Ach, Louie, C. 1
4— 1. Oh! You Popp, C. 1

Superba

3—23. Target Practice, C., and Such a Picnic, C. Split
3—30. Ticket of Leave Man, C. 1

UNIVERSAL PROGRAM

Big U

3—25. No. 329, D. 2
3—30. The Love of Mary West, D. 1
4— 1. The Cameo Ring, D. 2

101 Bison

3—27. The Hidden City, D. 2
4— 3. The Oaklawn Handicap, D. 2

Gold Seal

3—23. The Human Menace, D. 2
3—30. The Duchess, D. 3

Imp

3J26. Uncle John, D. 2
3—29. The Supreme Impulse, Com.-D. 1
4— 2. The City of Terrible Night, D. 2

Joker

3—27. Dixie's Day Off, C. 1
3—29. Around the Word in Ten Minutes, Animated Cartoon, and Swedish National Park of Lapland, Ed. Split
4— 3. Love, Fireworks and the Janitor, C. 1

Laemmle

3—24. To Redeem an Oath, D. 2
3—28. The Bay of Seven Isles, D. 1
3—31. His Last Trick, D. 1
4— 4. The Pinch, D. 1

Film Releases of the Week---*Continued*

L-Ko

3—28. A Change in Lovers, C. 1
3—31. Hearts and Flames, C. 2

Nestor

3—26. They Were on Their Honeymoon, C. 1
3—30. In the Jackpot, C. 1
4— 2. His Only Pants, C. 1

Powers

3—27. The Ace of Clubs, D. 1
4— 3. Love o' the Parent, D. 1

Rex

3—25. Six Months to Live, D. 1
3—28. The Desert Breed, D. 2
4— 1. Maid of the Mist, D. 1
4— 4. A Lesson from the Far East, D. 2

Sterling

3—25. Olive's Pet, C. 1
4— 1. Olive's Hero, C. 1

Victor

3—26. The Danger Line, D. 1
3—29. Playing with Fire, D. 2
4— 2. The Law of Love, D. 1

ALLIANCE FILMS CORPORAPORATION

Climax Company

Parts
The Lone Star Rush 5

Cosmos Feature Film Corporation

Hearts and Flowers, D. 5

Excelsior Feature Film Co.

The Path Forbidden 5
When Fate Leads Trump 4
In the Shadow 5

Favorite Players

The Key to Yesterday 5
The Man Who Could Not Lose 5
The Last Chapter 5
The High Hand 5

Masterpiece Film Company

The Truth Wagon 5
Jack Chanty 5
Hoosier School Master 5
Lord Loveland Discovers America (coming).

Pageant Film Company

Pageant of San Francisco 5

Progressive Motion Picture Corp.

The Martin Mystery 5

Oz Film Company

The Last Egyptian 5
The New Wizard of Oz 5

Select Photo-Play Producing Co.

At the Old Cross Roads, D. 5

F. C. Whitney

The Chocolate Soldier 5

ALASKA FILM CORPORATION

The Lure of Alaska 7

CONTINENTAL FEATURES

Majestic

Ruy Blass.

Mutual Special

Mexican War Pictures.

New Majestic

Sapho.

N. Y. Motion Picture

The Battle of Gettysburg
The Wrath of the Gods.
Zu, Zu, the Band Leader.

R. & M.

The Great Leap.
The Gangsters of New York.
The Battle of the Sexes.
The Floor Above.
The Dishonored Medal.
The Mountain Rat.
Home, Sweet Home.

Thanhouser

Moths.
Robin Hood.
A Legend of Provence.
Frou-Frou.
Joseph In the Land of Egypt.
Cardinal Richelieu's Ward.
Dope.

COSMOFOTOFILM COMPANY

Parts
Called Back 4
Beauty and the Barge 4
The Black Spot 4
The Victoria Cross 3
Incomparable Mistress Bellairs 4
"1914" by "Rita" 2
Liberty Hall (coming) 3
Lil o' London (coming) 4
The King's Minister (coming) 3
Two Little Britons (coming) 3

COSMOS FEATURE FILM CORPORATION

Lena Rivers, D.
The Little Girl That He Forgot, D.

FICTION PICTURES, INC.

The Spanish Jade 5 parts

ITALA FILM COMPANY

Cabiria.
Treasure of the Louzats 4 parts
Jules Porel—Serpent 3 parts

GEORGE KLEINE ATTRACTIONS

The Lion of Venice 6 parts
Othello 5 parts
The Golden Beetle 4 parts
Judge Not 4 parts
European Armies in Action 3500
The Naked Truth 5000
Julius Caesar 6000
Officer 666 5000
Du Barry 6 reels
Stop, Thief! 5 parts
The Woman Who Dared 5 parts
Who's Who in Society (coming) 3 parts
The Commuters (coming) 5 parts

GREAT NORTHERN FILM COMPANY

Adventures of Gar El Hama 3 reels
The Fight for Fortune 3 reels
A Deal with the Devil 3 reels
Through the Enemy's Lines 4 reels
The Evangelist (W. Psilander) 4 reels

LEWIS, WOLFF

Billy Sunday 1 reel

LIFE PHOTO FILM CORPORATION

12—28. Springtime 5 parts
1 —11. The Avalanche 5 parts
A Modern Magdalen.

MUTUAL MASTER PICTURES

The Quest (American) 5 reels
The Lost House (Majestic) 4 reels
The Outcast (Reliance) 4 reels
The Devil (N. Y. Motion) 5 reels

NONPAREIL FEATURE FILM CORP.

Line Up at Police Headquarters 6 parts
Alice in Wonderland 6 parts

PARAMOUNT PICTURES

Blazon Film Co.

Reels
3— 4. "Rule G" 5

Bosworth

12—17. False Colors 5
1—14. It's No Laughing Matter 4
2— 2. Buckshot John 4
3— 8. Caprices of Kitty 4
3—11. Sunshine Molly

Famous Players

1—11. The Dancing Girl 5
1—18. The Morals of Marcus 5
2— 1. Mistress Nell 5
2— 8. Her Triumph 5
2—11. The Bachelor's Romance 5
2—22. David Harum 5
2—25. The Love Route 4
3—18. Gretna Green 4
3—22. Are You a Mason? 4
3—25. The Commanding Officer 4

Jesse Lasky Company

1—21. Young Romance 5
1—25. The Goose Girl 5
3— 1. A Gentleman of Leisure 5
4—12. The Capture 5
4—22. Snobs 5

Lasky-Belasco

1— 4. The Girl of the Golden West 5
2—15. Warrens of Virginia 5
3—15. The Governor's Lady 5

Lasky-Liebler

1—28. After Five 5

Moroscoe Photoplay Company

3—29. Pretty Mrs. Smith.

PATHE EXCHANGE, INC.

Week of March 29, 1915.

Exploits of Elaine, No. 14, D. 2 reels
Bray Cartoon Comedy "Police Dog," and Seringham (Colored Scenic) Split reel
The Bliss of Ignorance, D. (Balboa) 3 reels
The Gorges of the Tarn (Col. Scen.), and The Praying Mantis, Ed. Split reel
The Treasure, D. 1 reel

PICTURE PLAYHOUSE FILM CO., INC.

The Three Black Trumps 4 parts
The Exploits of Fort B2 5 parts
The Black Envelope 4 parts

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The

THE OFFICIAL PUBLICATION OF THE PHOTOPLAYERS CLUB — INC. LOS ANGELES CAL.

Vol. 2 No. 5 LOS ANGELES, CAL., FRIDAY, APRIL 9, 1915. Price 5 Cents



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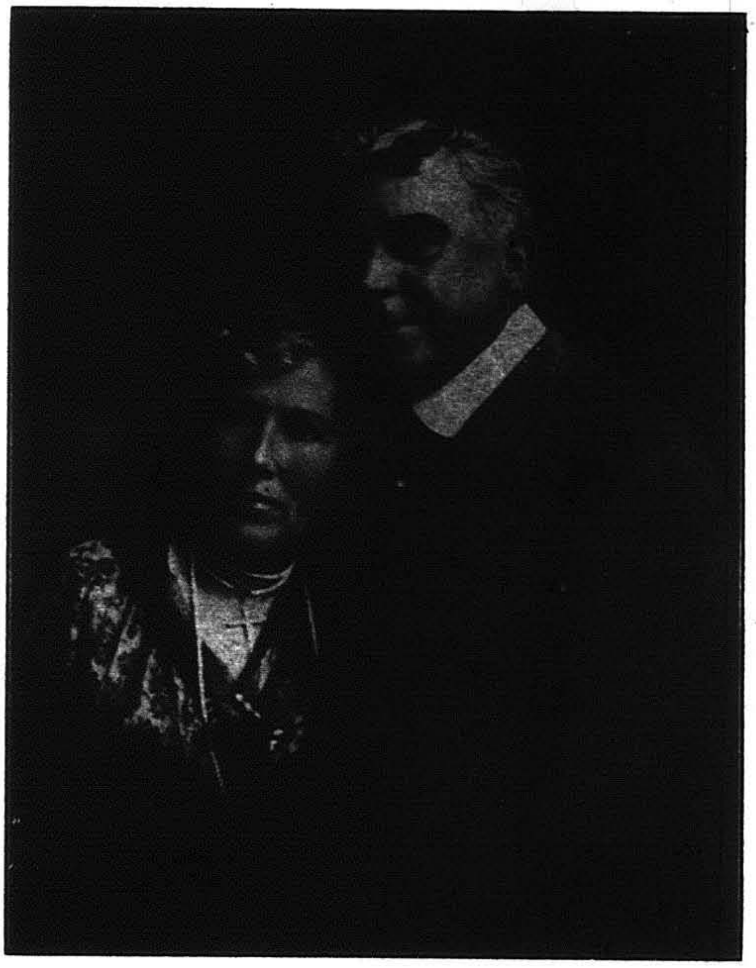
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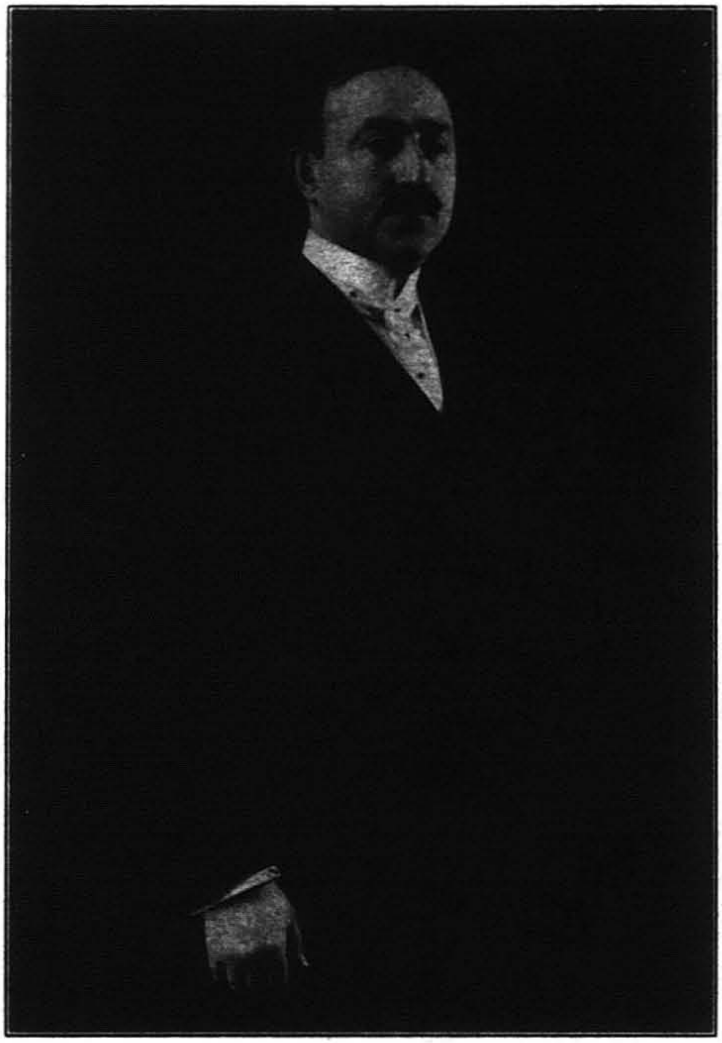


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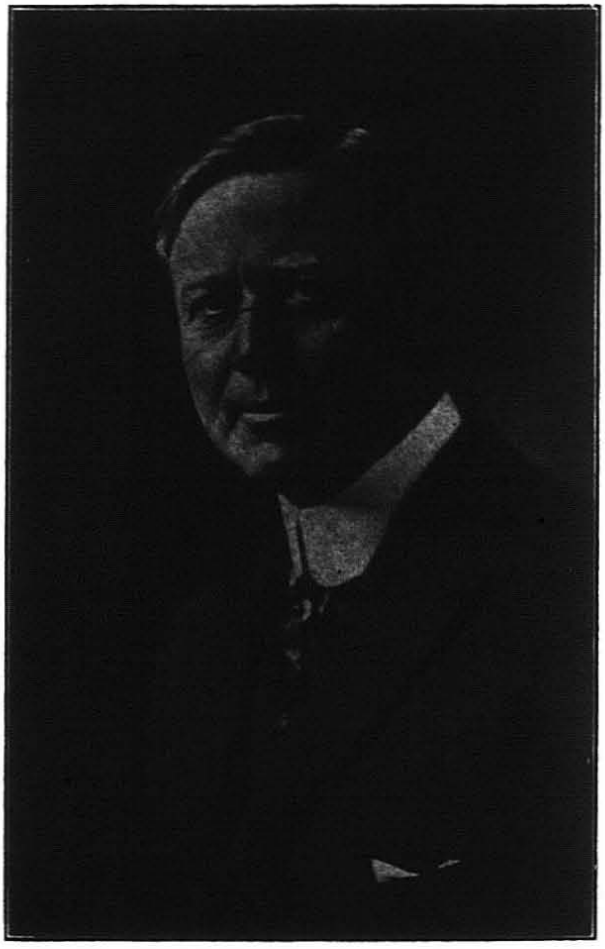
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Universal Co.

PHOTOPLAYERS' WEEKLY
Published every Wednesday by
The Western Film Publishing Company
OSCAR v. d. STEYN **Editor**

Office
Room 108
Hippodrome Theatre Bldg.,
Phones
F 1841
Distributed through Dunlap & Haynes, News Agents

New York Representative **Frank P. Donovan**
1431 Broadway, Suite 208

TERMS OF SUBSCRIPTION:
Single Copies 5 cents
One Year $2.00
Please make checks payable to The Western Film Publishing Company. Advertising rates upon application.

THE CENTER OF MOTION PICTURE INDUSTRY

Pictureplay enthusiasts frequently ask the reason why the State of California is a center for the manufacture of motion picture films. They want to know why most of the companies maintain large casts of players, build magnificent studios, and are active in the far West instead of exclusive Eastern centers.

The answer is easily given: the sunlight on the Pacific coast is peculiarly suitable to the production of motion pictures. Sunlight is an essential to pictureplay production. Summer months in the East are months when motion pictures can be produced easily, but in the dark days of winter, but a few hours each day can be utilized by motion picture players, and weeks may pass in idleness for the sun may be hidden behind the clouds.

It will be readily seen that in the Golden State where the sun is constantly on the job, longer hours of work for high salaried players, sharper and clearer photography, scenery of almost every description including mountains, vales and water can be obtained, and so it is money in the pockets of film manufacturers to have players and studios in California. The Selig Polyscope Company recently comlpeted a million dollar Jungle-Zoo near Los Angeles, California.

THE GROWTH OF THE FILM INDUSTRY IN THE UNITED STATES

During the year ending May, 1914, 6,380,000,000 nickels, or $319,000,000 dollars were spent by the American picture theatre.

This vast sum would have purchased 390,000 homes for people in ordinary circumstances, or nearly 80,000 good size farms.

On the other hand, those 319,000,000 dollars would have also bought 2,126,666,666 drinks of whisky, which would have caused sorrow to 5,000,000 mothers and unhappiness to 3,000,000 wives and deprivation and suffering to 10,000,000 children if they had not been spent at the picture theatres, where they bought clean, wholesome and educational amusement and made millions of men, women and children happy.

THE LATEST SCHEME TO GET SUCKERS TO INVEST

New Idea Proves Practical For These Sharpers

A new scheme, and a mighty clever one, has entered the ranks of the film industry. The head of the scheme is a former convict who was sent to prison for selling fake wireless telephone stock some years ago, and no doubt as soon as he got the stripes off him, he started a more easier and safer game of getting the poor public and small investors' cash by his tale of wealth, that could be so easily made in the film business.

This fellow has in the short space of eleven months spent something like two hundred thousand dollars and the only assets of the company are two poor negatives undoubtedly made by amateurs.

The scheme was to have a whole lot of actors all made up in costume at a studio he leased in Brooklyn, and when he got a sucker into the office he would phone the studio manager and tell him to get everyone busy and then he would invite the sucker down to see how they make the feature, that would make him, the sucker, wealthy in no time.

When Mr. Sucker entered the studio he saw everyone busy running in and out doors, setting up scenes, actors rehearsing, etc., and then the director would start actual work for the benefit of the sucker, who would leave the studio mighty interested and by the time they reached home again he would be minus his bank account.

This went the limit, for he is not able to raise any more cash now, so the actors and others, that were on the salary list are trying to sue for their money, but their chances are mighty slim, as the company has nothing even though they should win their respective cases.

Owing to not having full proof and other data I am not publishing the name of the concern, but I will later on, and watch the surprise, for the company is one of the best known and has had some prominent stars of filmdom working for them.

THOMAS H. INCE, YOUNGEST MOTION PICTURE MAGNATE

By E. W. Hewston

"What success I have achieved in motion pictures may be attributed to hard work."

Thus spoke Thomas H. Ince, youngest and one of the most successful film-producing magnates in the business. As producing head of one of the largest motion picture corporations in the world Ince is only in his thirty-fourth year, and despite his phenomenal rise he says he has not yet begun to produce.

A few years back Ince, always a demon for hard work, earned a modest salary working for somebody else. Then that "master of human destiny," opportunity, knocked and was heard. He jumped from vaudeville into motion pictures and is now rated a near-millionaire in addition to being a heavy stockholder in half a dozen dividend-paying film companies.

Hard work did it, says Ince.

"Hard work will bring Opportunity to the door quicker than anything that I know of."

As he spoke he was directing the finishing touches to "The Sign of the Rose," which he considers his greatest achievement in picture production. It was three o'clock in the afternoon and both Ince and George Beban, author of, and star in the cast, had been at work since 8 o'clock a. m., a non-stop record and which can convey some idea of the Ince mettle for hard work.

For seven solid hours Ince, assisted by Beban, had been breaking in a tall, muscular, Los Angeles detective to assume the role of a New York East Side sleuth. He possessed all the external characteristics of an official from the "upper office," but it took seven hours of gruelling rehearsal to fashion him into that alleged officious, romineering type of detective whose detail brings him into daily contact with the denizen of the East Side.

The man lacked action, the chief prequisite of a motion picture player, and it was only after a promise had been given to double his salary that the full percentage of action was gotten out of him. Thereafter, to Ince and Beban, he was a joy to behold, with enough action to him to send up insurance rates on the studio.

All of which goes to show that the business of producing motion pictures is by no means a sinecure. It is all hard, soul-grinding labor, more especially so in the matter of big features, in which all the rules of the game must be followed with mathematical certitude, else a trivial error may mean the failure of the entire film and a loss of thousands of dollars to the producers.

At 3 o'clock the pseudo New York Sherlock had reached a psychological stage when a good picture could be had and after the camera had come to a stop Beban staggered over a chair and sat down limply. The scene to follow called for a fight in which the meek-statured George was to measure his sinews with one twice his strength. But in those seven preceding hours Beban had hit the floor a hundred times in rehearsal, each time with a resounding

thud, and he was tired. Nobody knew what time it was.

"Can't go on, Tom, until I've had something to eat," he told Ince, with whom he was on most intimate terms.

"Tom" was a bit obdurate. He had been working like a Trojan on the "Sign of the Rose" for three months, now, and he was anxious to finish it up.

"Better keep on going, George," he suggested. "You're worked up to the desired pitch now and if you rest your mechanics will suffer."

"Can't do it, Tom; can't do it," was the reply. "My vitality is gone. It will be a bum fight. When I fight I am going to fight."

So the pair hied off to lunch in the quaint restaurant adjoining the studios while the camera man adjusted his apparatus for the coming big hit of the feature.

And it was a real FIGHT. Beban and the giant detective interlocked in a terrific struggle. They clinched, and bit, and struggled, and cursed and shouted, the denouncement showing the detective hurling the diminutive Beban with sickening force to the floor. The actor was dazed, but game. He writhed there several minutes trying to come to, while the buzz of the camera went merrily on.

Nobody but the few visiting laymen appeared to have any sympathy for George. All the players on the sidelines were apparenly praying inwardly for a good picture, and the imperturbable Ince coolly sat with arms folded over the back of his chair, with nothing escaping these steel-gray eyes, which glinted with satisfaction.

"Enough," he waved to the camera man. "Great, George, absolutely great," as he rushed over to congratulate the still dazed Beban. "We certainly won't want any repeats on this scene."

"Guess not, Tom," was the rejoinder, "but just now I wish you would put in a call for an ambulance."

The last act of "The Sign of the Rose' 'is to be a flesh and blood affair, in which Beban and the principal players of the cast will appear on the stage, going through the act the same as when the play ran in vaudeville with such tremendous success. This will be the first wedding of the spoken and silent drama and, from the number of communications received by Ince from all sections of the country, its popularity with picture lovers appears already assured.

DUSTIN FARNUM, H. B. WARNER AND HENRY WOODRUFF TO STAR FOR NEW YORK MOTION PICTURE CO.

Fulfilling their promise to exploit in their productions the stellar lights of the speaking stage, Messrs. Kessel and Bauman of the New York Motion Picture Corporation have announced that they have contracted with Dustin Farnum, H. B. Warner and Henry Woodruff for their appearance in future productions to be made by Thomas H. Ince. The name of each has been affixed to a contract and each may be looked for in the near future as the star at the head of a strong cast in an elaborate multiple-reeler.

Farnum, Warner and Woodruff, it is stated, have been engaged, each at a staggering salary. Their appearance in the Ince productions will not constitute their initial work before the camera, but their services for the films have been eagerly sought and, as a consequence, the New York Motion Picture Corporation secured the option on them by meaning top terms. It is unofficially declared that each of the noted actors is to receive a salary of $2500 a week.

Titles of the stories in which Farnum, Warner and Woodruff will make their respective debuts under the New York Motion Picture Corporation banner have not yet been announced, but Producer Ince states that each will be cast in a role that particularly fits his ability. The acquisition of this big trio augments an already long and brilliant list of true legitimate performers who have deserted the footlights for the Ince films. Among the more prominent of the others are William S. Hart, star of "The Bargain'; George Beban, star of "The Italian," and shortly to be seen in "The Sign of the Rose"; Bessie Barriscale, who co-stars with Edward Connelly in "The Devil"; Lewis J. Cody, Rhea Mitchell, Arthur Maude and Jack Davidson.



CORA DREW.
Mutual Films.

MISS CORA DREW OF THE MUTUAL STUDIOS HAS A FEW WORDS TO SAY ABOUT, "SHALL WE EDUCATE THE PEOPLE?"

The other day we met Miss Cora Drew of the Mutual Majestic Studios and after some studio talk we happened to mention our late article of "Shall We Educate the Public?"

Miss Drew fully agreed with us in regards to the matter, saying that one incident alone which happened to her personally a few days prior to our conversation convinced her that the public should NOT be a confident of the motion picture secrets. This is what Miss Drew told the writer:

"I feel very strongly on several subjects concerning moving pictures and am apt to be too frank in my expressions. In other words I am not politic.

Only today we had an instance of crowds gathering to note the "movie people" act. I had a scene where I smoke a cigaret, come from the house in a slightly intoxicated condition and coax a man to return to the dinner table. It's not nice but it is my work and I was anxious to get it over with a not too pronounced action. I mentioned to the director later that I did not think it went well and he answered, "No, not as good as yesterday, you were nervous; it is to be cut and will not show, so I did not make it over." It was nothing but those strangers coming close to the hedge from their autos and staring, criticising, joking, and some show of being shocked, that annoyed me and justly, I claim. I wish the directors were more considerate of their people's feelings. If an actor says a word he is called "temperamental", OR—"cranky." It was necessary to take the scene at that spot on account of certain portions of the landscape. I think such curious people should be put in their places. Why should they stare at us any more than they would at a funeral. It's not considered well-bred to watch people during either a funeral or a wedding—but they seem to think WE are fair game."

The Photoplayer and also the director can easily appreciate the situation which Miss Drew was placed in, and Miss Drew is no novice of the game. She has appeared for fifteen years on the legitimate stage, under the most famous of dramatic stars, but entered motion pictures three years ago.

Lately she has been identified with the numerous film successes of the Mutual Program, and those who have witnessed her performance as the widow in, "The Forged Testament," will give due credit to the great acting ability of Miss Cora Drew.

HARRY MYERS, A STAR THAT'S MADE GOOD FROM START

By Frank P. Donovan

There is one player-director in a thousand like genial Harry Myers, the Victor-Universal star, for he is the same on the screen as he is off—always the same big manly fellow, full of good spirit and a sure cure for the blues.

With Rosemary Theby, his co-star in the films whom he does excellent work with, he has succeeded in building up a reputation with the public and with the moving picture exhibitors throughout the country.

Few know that it was he that made the big Lubin feature, "The Drug Terror," in which he starred, and which he made in three weeks, as it was necessary to get the film on the market in a certain length of time to beat others to it with features of similar theme. The money the picture made is now ancient history, but you can believe me it "cleaned up."

I tried to get him to talk about himself at the Screen Club one night last week but he refused, which is something actors seldom do when one offers them publicity; but Harry wouldn't budge and so I had to let it go at that. But from friends I learned something of his past, and believe me again, he has a record that anyone would be proud to possess in the silent drama world. His six years with Lubin as star and director has wised him up to all the fine points of the game and, if one could see his most recent two-part feature for the Universal, "The Hard Road," they would readily agree with me in this respect.

Not long ago I read a letter in the Motion Picture Story magazine, from an exhibitor in far off Africa that personally requested the editor of the magazine to ask the Lubin firm to send them more two reel features with Harry Myers, as they considered him their favorite player. You can see this letter yourself by looking up the magazine. This proves he is as I said, a favorite all over the map where ever moving pictures are shown, and to my mind the Universal made a good scoop when they landed Harry and his co-star Rosemary Theby, whom I wish Universal success.

EDWIN AUGUST BRINGS SUIT AGAINST BALBOA CO. IN LOS ANGELES

Suit of Motion Picture Actor for $1130 Brings Film Play into Court

How scenarios are made is being learned by Superior Judge Hewitt. In his court the first reel of a dry court drama, the outgrowth of Edwin August's connnection with the Balboa Amusement Producing company, was run off. The second reel is promised for 10 o'clock Thursday morning.

According to I. H. Nance, who is suing the company for $1130, which he alleges was owing to the motion picture actor when he quit the Balboa company last summer, August had $500 salary coming to him.

The defendant alleges the film actor played the part of the bad actor in selling it a script known as The Actor, which he represented was "new and original." The defendant's answer and cross-complaint alleges, it was discovered that in 1913 August wrote a play of the same name which was produced by the Universal company.

Wherefore the Balboa company urges the neither August nor Nance is entitled to any relief.

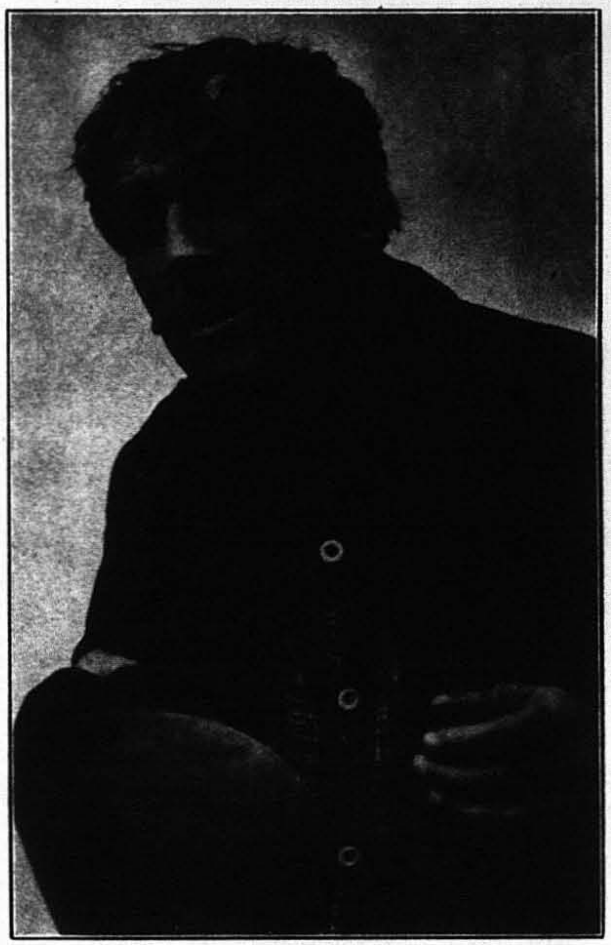
A MUTUAL PHOTOCOMEDY

A diverting farce, "Home Again," is the present photocomedy the Mutual Komic players are engaged in, and the embarassing complications are adequate to cause hearty laughter.

Fay Tincher appears in the part of Mrs. Grinder, with funny Max Davidson as her better half; Anna Mae Walthal as Mrs. Drummer and Elmer Booth as her husband.

Edward "Komic" Dillon is directing "Home Again."

The steady increase in merit of Komic photoplays is being welcomed by Mutual exhibitors. Director Dillon is deserving of a great deal of credit. The reason for their success is that their stories are good, and most comedy producers overlook the fact that good stories are necessary when producing pictures.



GEO. BEBAN

GEORGE BEBAN IN "THE SIGN OF THE ROSE," TO BE SHOWN AT CLUNE'S AUDITORIUM WEEK OF APRIL 12TH.

"The Sign of the Rose," Thomas H. Ince's massive production, in which Kessel and Bauman of the New York Motion Picture Corporation, will present George Beban as the star in an unique combination of the silent and spoken drama, is finished. At midnight on April 5, after he had sat for ten successive hours, minutely inspecting and revising each scene in the 8,000 feet of film—Mr. Ince placed his final stamp of approval on the production and the eyes of the entire amusement world are now focused on Clune's Auditorium where it is to have its premiere on April 12th.

Approximately four months have been consumed in the making of this, the biggest feature ever attempted by the noted director general. Elaborate preparations are being made for the opening. A carefully selected list of musical numbers has been arranged and this is expected to prove a big factor in the success of the film.

Jointly with Mr. Ince, the management of the Auditorium has planned a beautiful effect for use at the linking of the film version with the spoken drama—an illusion designed to facilitate the birth of the act without the annoyance of an interruption. Lloyd Brown, general manager

of the Auditorium has put an extra corps of men to work to aid in the renovations that must be made on the big stage. A super-structure is to be erected on which will be built the magnificent flower shop scene which serves as the last act.

"The Sign of the Rose" is essentially a "star" attraction, yet there appears with Mr. Beban a cast of unusual strength. The part of Rosa, daughter of Pietro, the ditch-digger, is admirably handled by little Blanche Schwed, a seven year old actress, who Mr. Beban discovered in New York. The part of the other child, Dorothy Griswold, daughter of the millionaire, is played by Thelma Salter, a regular member of the Ince forces. Jack Nelson plays Phil Griswold, and the other principal parts are in the hands of Hayward Ginn, as William Griswold, Andrea Lynne, as Mrs. Griswold, W. J. Kane as Lynch the detective, Edith MacBride as the cashier of the flower shop, and Jack Davidson as Robbins manager of the flower shop.

In plot, "The Sign of the Rose" deals with the burning paternal devotion of an Italian ditch-digger for his motherless little girl and the subject is treated from such a distinctive angle that the play has been acclaimed a dramatic masterpiece from a standpoint of construction. It is so happingly full of wisdom, tripping humor and pathos that it has been aptly described as "the play that makes dimples to catch the tears."

To depict the squalor and poverty in which the Italian lives, many of the scenes were taken in the world-famous Ghetto of New York City. Mott, Hester, Pell and other streets comprising the thoroughfares of the East Side of the Metropolis served as the background for these scenes and every detail known to that section of the big city is clearly visible on the screen. It is a well known fact that to photograph the motley throng that ever infests the streets of the Ghetto is a difficult task. So to obtain satisfactory resuls, Mr. Ince, concealed the camera within an enclosed automobile and it was operated while Mr. Beban mingled with the creatures of the great "melting pot."

LLOYD INGRAHAM'S "JITNEY"

The Lloyd Ingraham Jitney Buss System is the latest occurance of note within Griffith-Mutual bounds.

Ingraham recently added a motor car to his collection of curios, and when he is ready to depart from the studio after a day's toil is o'er, the members of his company pile into his car and anticipate being taken to the front doors of their respective homes. This was all well and good the first few days, but Ingraham soon tired of being the good Samaritan.

The next day found a sign of this description on his car: "This is not an ordinary Jitney Bus. Ten per cent of your salary is my fee for driving you to your home." Frank Bennet has been the only one who was game enough of the former crowd to ask the assistance of his director that night.

WILLIAM S. HART AS "MINER" IN "THE TAKING OF LUKE McVANE"

William S. Hart, whose appearance in the western photoplay productions of Thomas H. Ince has been marked by astounding success, is again starred in a part that fits him well in "The Taking of Luke McVane," a heart interest story of the resert soon to be released by the New York Motion Picture Corporation. Mr. Hart plays the part of Luke McVane, a big good hearted miner, who stumbles into a gambling hall and is attracted by Mercedes, a beautiful senorita, while he plays cards with "Crooked Jim" Ashley.

Discovering that Ashley has fleeced him, Lnke shoots the bad man and flees to the desert. The sheriff organizes a posse and starts in pursuit, but Mercedes, finding that she is smitten with Luke, goes ahead with an extra horse and causes the pursuers to lose the trail. The sheriff, however, trails Luke and the latter shoots the official from ambush. Luke takes the sheriff to his claim on the desert and nurses him back to health. The sheriff promises him a fair trial and they start back, but on the way they are set upon by a band of hostile Apaches and both are killed.

Mr. Hart is supported by Enid Markey in the role of Mercedes and S. C. Smith as the sheriff. The scenario is by Thomas H. Ince and Ricahrd V. Spencer.

COURTNEY FOOTE TO APPEAR IN A SPECIAL FOUR REEL RELIANCE FEATURE

Courtenay Foote, late star of Bosworth's "The Hypocrites," has been engaged to appear in a special Reliance four reel feature "Up From the Depths,' 'taken from the play of the same name by Robert Stodart and Charles Battell Loomis.

The part of Courtenay Foote's is a very powerful one, that of Revivalist Davids, who persuades Daire Vincent to elope with him and allows the years to go by without marrying the girl. Davids, inspired by his associates to seek a field of greater grafting possibilities, deserts Daire for New York, without having made her his wife, and there he meets with great success, and marries a young girl.



MABEL VAN BUREN,
Features Ideal,
Hollywood, Cal.

FRANK E. WOODS FALLS

The idea of mistaken identity has been used so often by publicity men that it seems when a good truthful episode arises one fears to conceive same, thinking that it will be termed just another outburst on the part of the press agent. However, when Frank E. Woods mistakes one of his featured players for a stranger ,it is high time to reveal the sceret.

Dorothy Gish is being featured in a three reel Majestic "The Nun," in which she dons the costume of the convent. It so happened she was consulting Author Russell E. Smith in reference to an added scene, that Frank E. Woods, manager of Griffith-Mutual production department looked up from his desk and saw what he thought a member of the convent soliciting contributions. He arose, brought his wallet to light, and walked a few steps forward to Smith's desk to help the cause. Dorothy Gish, who is the little madcap of the studio, took his money but couldn't refrain from laughing, which naturally gave her away.

Now when you can put one over on Frank E. Woods, you can pat yourself on the back as a makeup artist of no low repute.

DEDICATED TO LEE LAWSON

There is a man in our town and he is wondrous wise,
He can fake you up most anything before your very eyes
Give him some burlap and plaster of paris,
And he'll make you a baloon or a small Bohlipharis.
Slip him a hammer and a handful of tacks
And you will get a coal mine or some Hottintot shacks.
Send him two boards and a dime's worth of paint
And he can make any old thing look like what it ain't.
When the light's on the bum and the sky's full of clouds,
He'll grab a few trees and a couple of crowds,
Then he'll swipe a garage and a few feet of wire
And make any old street scene that you could desire.
So here's to the directors and property makers,
But hats off to "Burlap" Lawson, King of the Fakers.

FRANCIS FORD AND GRACE CUNARD CO. LEAVE ON S. S. CONGRESS FOR SAN FRANCISCO

For the first installment of the new serial, by the pen of Miss Cunard ,entitled "The Broken Coin," Director Francis Ford has taken the entire company, including two cameramen, to the Exposition City for the filming of special scenes for the coming production. The party left on the Steamer Congress from San Pedro Monday last. President Carl Laemmle, General Manager Magee and Beverly Griffith, the company's business manager and numerous friends accompanied the party to San Pedro Dock, where a number of scenes were taken by three camera men of the Universal Co., Miss Cunard and Mr. Ford saying "good-bye" to everybody and boarding the ship. Beverly Griffith followed the steamer along the dock and kept a third camera busy while the ship headed for Point Firmin. The company is expected to return some time during Friday.

MARGARET GIBSON JOINS INCEVILLE

Margaret Gibson, late leading woman with the western Vitagraph Company, is the latest photoplayer of note to join the ranks of the New York Motion Picture Corporation. She has signed a contract with Thomas H. Ince, director-general, providing for her appearance, hereafter, in Kay-Bee, Broncho and Domino films. It is likely also that Miss Gibson will be featured in some of the forthcoming Mutual Master-Pictures. Miss Gibson is renowned, not alone for her versatile talents as a screen actress, but for her remarkable beauty. Last summer she was the unanimous choice of the judges for first prize in a beauty contest conducted at one of the California beach resorts.

WILD ANIMALS REPRESENTING SMALL FORTUNE ARRIVES FOR THE SELIG JUNGLE-ZOO

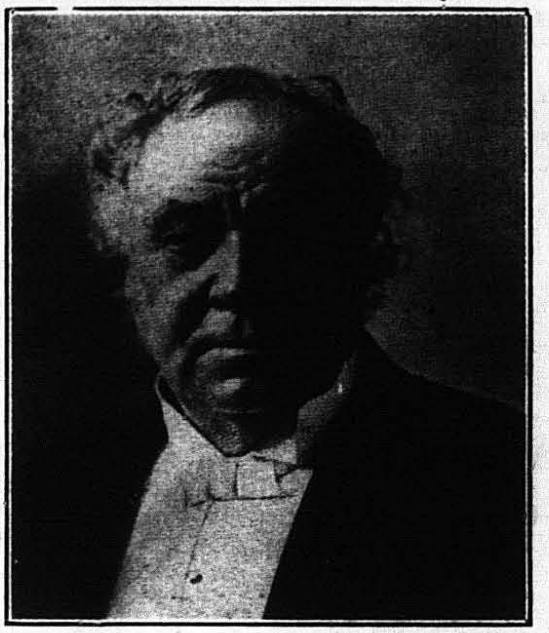
The last consignment of tiger cubs that will be permitted to enter the United States was received from Bombay, India, at Boston, Mass., recently directed to the Selig Jungle-Zoo at Los Angeles, Calif. Owing to the scarcity of tigers, the Hagenbecks and other dealers in wild beasts have been refused permission to ship tiger cubs out of the British possessions.

Wild animals and birds representing a fortune arrived at the Chicago plant of the Selig Polyscope Company last week enroute to the Selig Jungle Zoo at Los Angeles. In the consignment were listed: One large elephant possessing a pair of beautiful ivory tusks, four tiger cubs, one male black leopard, one pair of snow leapards, four bears, four monal pheasants, one pair of Hamman monkeys, two saras cranes, and a pair of clouded leopards. Several very valuable animals succumbed to the sea voyage. The pair of white monkeys are of the so-called "sacred" species of India and were smuggled out of that country in order to make the valuable collection at the Selig Jungle-Zoo the more complete.

LUBIN, VITAGRAPH, ESSANAY AND SELIG FORM COMBINE

These four big producing companies have formed a sort of marketing combination to handle their big feature film productions which heretofore have been released through the General Film program. Whether this will have any direct bearing on their present connection with the General Film is not at this time known.

This has been hatching for some time now and it was only recently that the reported rumor was verified by one of the heads of the combination and then not for the press, but it is generally understood to be a fact now, as Lubin, Essanay, Selig and Vitagraph all have opened offices in New York City, for the sole purpose of handling their own films themselves. It has been said by high company officials that at the present time they have been unable to get any money from their General Film releases.



"DADDY" MANLEY,
Universal Film Co.

Inceville Notes

Work on the production of "The Reward," the four-reeler, in which Bessie Barriscale will be starred by the New York Motion Picture Corporation, is progressing favorably this week under the direction of Reginald Barker. About 1,000 feet of film were "shot" last week. The delay was caused by the erection of an exceptionally elaborate setting, depicting the interior of a chorus' dressing quarters. "The Reward" is a story of a chorus girl's efforts to cling to virtue, of the wiles of a cad who covets her and of his eventual conversion.

Judge Don Juan Jose Carrillo, one of the picturesque characters of Southern California and a man of great wealth, was a distinguished visitor to Inceville this week. From his son, Leo Carrillo, the vaudeville comedian, he has heard about Thomas H. Ince and that noted producer's wonderful work in the motion picture field, but he had never had the opportunity of inspecting the mammoth plant in the Santa Monica mountains. Judge Carrillo was escorted about the studios of Mr. Ince and shown all the various steps taken in the production of a photoplay. The venerable visitor evinced a keen interest in everything he saw and went away avowing his intention of returning at an early date.

Judge Carrillo was the first mayor Santa Monica ever had, and is an heir to many of the famous De Baker millions.

Charles Ray, the Inceville leading man, had a birthday anniversary this week. He had a birthday party, too. By special arrangement with the Inceville chef, a huge cake, all covered with paralyzed sugar, was placed on a table in the commissary and at the noon hour, when the costumed crowds entered for their luncheon, they were invited to help themselves to a piece of the dainty confection. Ray was host and received, with blushing cheeks, the congratulations of his associates. None was so rude as to ask the leading man his age, but he owned up to being 24.

Richard Stanton, actor-director, with the New York Motion Picture Corporation, was one of the witnesses of

Lincoln Beachey's fatal fall recently at Exposition Park in San Francisco. Mr. Stanton had been conversing with the noted airman only a few moments before he made the ascent that ended in his death. A vivid pen-picture of the accident, signed by Stanton appeared the following morning in the Los Angeles newspapers.

That he has decided to make an up-to-date laboratory one of the features of the new plant of the New York Motion Picture Corporation was the announcement made this week, by Thomas H. Ince, director-general of the Kay-Bee, Broncho and Domino forces at Inceville. Heretofore, all laboratory work has been done at the Edendale factory of the company, but with the increase in the number of directors and the consequent increase in the output of film, it will be necessary to install facilities on the new grounds. The camera-men are particularly pleased over the prospect of having their film developed overnight. Construction work on the lately-acquired property has not as yet begun. The contractors are awaiting the completion of the architects' plans and ground will probably be broken within the next two weeks.

"The Darkening Trail," the four reel feature in which William S. Hart will be starred by the New York Motion Picture Corporation was sent to New York this week to be made ready for an early release on the Mutual Program as one of the Mutual Master-Pictures. The story relates the adventures of a despicable cad in the Yukon country and his death at the hand of Yukon Ed, a whole-souled miner portrayed by Mr. Hart.

Raymond B. West, the "boy director" is putting the finishing touches this week on "Rumpelstiltskin," the four reel adaptation from Grimm's Fairy Tales. Aided by the natural lighting for which he has been waiting since last fall, he is filming some beautiful light effects to depict Polly, the miller's daughter and Prince Cole being whisked away to happiness on the magic carpet given them by the good fairy. "Rumplestiltskin" will be released under Mutual Master Pictures.

Spencer Valentine of Inceville has been termed "a good scout" and for that reason, probably, he was instructed recently to find a peg-legged boy for use in the production of "The Riddle of the Wooden Leg," a forthcoming release of the New York Motion Picture Corporation. So "Val" set about his task in earnest and hunted high and low over all of Los Angeles and environs for the candidate but reported his efforts as having been futile. He was on the verge, he said, of pushing somebody in front of a street car, when a peg-legged lad chanced to visit Inceville. "Val" immediately gathered him in and now he is willing to take the credit for having found him.

Harvey Clarke, for many years associated with a number of big Broadway productions on the speaking stage, will make his debut as a member of the Kay-Bee, Broncho and Domino forces in "The Riddle of the Wooden Leg," a forthcoming release of the New York Motion Picture Corporation. Mr. Clarke plays the part of Graydon, a millionaire, and has scored a hit by his admirable performance.

Rural settings of unusual beauty are to be seen in "The Disillusionment of Jane,' 'a powerful story of an innocent country girl's narrow escape from a life of shame that is soon to be released by the New York Motion Picture Corporation on the Mutual Program. Producer in chief, Thomas H. Ince instructed Director Jay Hunt to cast about for the best settings obtainable. Mr. Hunt, therefore, was occupied for two full days in hunting the proper and satisfactory locations.

United Studio Notes

Good comedy is almost as scarce as hen's teeth but everybody interested in comedy from the oldest theatrical producer to the joke editor of a daily paper knows that it always has been scarce and that the problem of finding good comedy has caused most of the men who deal in it to wear long faces and forget how to smile even at their own jokes.

To prove this fact just look back over the list of theatrical productions of the last decade or so and note how few comedy successes were scored compared to the dramatic successes.

Of course the motion picture producer is up against a much harder proposition than his predecessor of the foot-lights because he is denied the use of clever speeches and must rely entirely upon his story and the comedy situations which it allows him to develop. Add to his troubles the large number of these stories he is forced to find and you will begin to appreciate a few of the difficulties of comedy motion picture production.

The United Program has gone far toward overcoming these obstacles by making a specialty of good comedy and having some of its producing companies devote all of their time and attention to turning out good comedy.

The Starlight comedies are a case in point and you will note an improvement in them from now on which promises to place them on a par with the very best comedy offerings of the slap-stick variety.

"The Come Back" for the same week, is an unusually strong drama because it tells a story that is very exceptional and has a surprise finish. Really good stories are scarce but "The Come Back" is far above the ordinary. Willis L. Robards plays the lead in this drama which also marks the debut of his pretty little daughter as a screen actress.

"A Soul's Tragedy," which is in two parts and is also released during the week of April 12th, is worthy of special notice because of the fact that it features George Larkin, who played the lead in the "Trey O'Hearts" serial and is well known as a splendid actor as a fearless one. The different United producers are constantly on the lookout for new stars and are building up stock companies of great strength.

Heinie and Louie, the two leading comedians seen in Starlight pictures, are attracting a great deal of attention and give excellent promise of even better work in the future than they have done in the past. Both are comedians of exceptional ability, having become immensely popular on the stage long before appearing in pictures.

Heinie is James Aubrey of "A Night In An English Music Hall" fame, who is remembered as the funniest artist in what was probably the biggest comedy-hit seen in this country for many years. Aubrey started to make people laugh in England when he was seven years old working in an act with his father and featured as the youngest horizontal bar performer in the world and has been handing the world laughs ever since, coming to this country with Karno's comedians.

Louie is Walter Kendig, too well remembered as a former Lubin comedian of five years standing to need any inroduction to picture audiences. Kendig was a knock about comedian, or what is known in English music halls as a "bumper" for years and makes a splendid team mate for Aubrey.

As Heinie and Louie, these two clever comedians will be given all the advertising and publicity possible.

Good things are promised for the week of April 12th which will make the United Program of that week take a long leap toward the high quality of pictures the United is pledged to deliver. The Luna presents a single reel comedy drama for the week of the 12th in which Dot Farley is the star; but, in spite of her excellent work, is outshined by a pair of twins three weeks' old. The title of the picture is "The Misplaced Twins" and the babies score so heavily as motion picture stars that the Luna company is trying to place them under contract to appear in a series of dramas and comedies.

"WHEN WE WERE TWENTY-ONE" AT STRAND THEATRE

At the Strand Theatre, William Elliot, the popular Broadway star, will be seen in a photo-play version of H. V. Esmond's famous play, "When We Were Twenty-One," Nat C. Goodwin's former starring vehicle. Mr. Elliott portrays the role of "The Imp" as young Richard Audaine, the central character of the play, is known. In this play Mr. Elliott has innumerable opportunities to display his winning personality and histrionic abilities. "When We Were Twenty-One" was produced by the Famous Players Film Co., who has given the star a supporting cast of well known players including Winifred Allen, Marie Empress, Helen Lutrell, Charles Waldron, Arthur Hoops, Charles Coleman and George Backus. The Strand Tropical Review this week contains the latest arrived European war pictures and other up-to-the-minute newspictures of interest.



MABEL NORMAND

Keystone Notes

Mabel Normand, "Queen of the Movies," left last Saturday for San Francisco, where she will play the leading role in several Keystone pictures. With Miss Normand were Adam Kessel, Jr., President of the Keystone Film Comapny and the following members of the company which will support Miss Normand in the releases made in the Exposition City: Roscoe Arbuckle, Alice Davenport, Joe Bordeau, Glen Cavender, Billy Gilbert, Eddie Kennedy and James Leslie. Mr. Kessel returned to Los Angeles on Monday.

Ford Sterling started last week on the first one-reel release that he has made since his return to the Keystone company. Mack Sennett, managing director of the company, took personal charge of the picture. Both Sterling and Sennet have been occupied with the new six-reel feature which is now nearly completed and this sensational release will soon be officially announced.

The suspension of work on the six-reel feature that is being made by the Keystone company under the direction of Mack Sennett gave Owen Moore a rest of several days last week.

A new Keystone release is entitled, "When Love Took Wings," and is a combination of comedy and sensational features. De Lloyd Thompson, famous aviator took part in the making of the scenes, directing the portions in which Roscoe Arbuckle and Miss Ollie Carlyle make some wonderful flights. Miss Carlyle was 2000 feet in the air with We Lloyd Thompson at the moment that Lincoln Beachy met his death in San Francisco bay.

Mack Swain appears in a new Keystone comedy entitled "Ambrose's Lofty Perch," in which tthe giant comedian appears as a very kingly looking King. The costumes and scenery in this picture are worthy of special mention.

Hampton Del Ruth, scenario editor-in-chief of the Keystone Film Company, gave a dinner to the members of the scenario department at Casa Verdugo last Sunday. Among those present were Harry Wulze, William C. Campbell, Frederick Palmer and a number of other writers.

Dick Jones, Keystone director, has been presenting his friends with a novelty gift that is highly appreciated by all who know this popular and talented young man. It is a photograph set into a background in the shape of a Keystone and is very neatly arranged.

Fritz Schade has received much favorable comment on his work in recent Keystone releases. He is a natural comedian and his training under the direction of Mack Sennett has improved his work wonderfully.

Chester Conklin continues to create laughs in in the character of Mr. Droppington and his popularity increases with each picture in which he appears. His long experience in dramatic, vaudeville, musical comedy and circus work with the training that he has received under the direction of Mack Sennett make him a valuable member of Mack Sennett make him a valuable member of the Keystone company.

Syd Chaplin, the irrepressible comedian who appears as "Gussell" in Keystone comedies, was formerly a pantomimist in London and this fact accounts for a portion of his screen skill.

Mutual Notes

F. A. Turner, who s playing the aged grandparent of Dorthy Gish in Russell E. Smith's three reel Majestic feature "The Nun," encountered with a funny experience recently while in the yard of the Reliance and Majestic studio.

The careful gateman was absent for a moment and a member of a Los Angeles loan society worked his way past the Mutual gate. He rushed up to Turner and informed him that if he didn't come across with some money he would queer him with his Mutual position, as he had already demonstrated in many other cases.

Turner was astonished at the nerve of this bawler out in addressing him in this manner, when never, as yet, was it necessary for him to resort to a loan society for finances.

Turner endeavored to explain this, but without any avail, and not until the watchman lamped the agent, did he confess that he mistook Turner in his make up for one of his bad paying clients.

"Ethel's New Dress," which the twenty-first release of Paul West "Bill, the Office Boy" series, captivating Fay Tincher comes to light attired in a new get-up. Ethel casts aside her usual office garb, when Mrs. Climber invites here to attend a reception in honor of the Countess de Shilac. But the Countess fails to make the promised appearance, and Ethel serves as a substitute. This starts the comedy ball rolling and the action is worked up to a very lively climax when the "Komic" trade mark is flashed on the screen.

The list of chief fun instigators supporting the clever Komic comedienne includes Chester Withey, Elmer Booth, Gladys Brockwell, Max Davidson and Bobby Fueherer.

Edward "Komic" Dillon as usual is acting as director of this Mutual-Komic Paul West release.

Realistic fire scenes are usually most interesting to picture enthusiasts and in Director F. A. Kelsey's one reel Majestic photodrama, "The Little Matchmaker," by Mary H. O'Connor, one will find some most intensely acted dramatic scenes amid the raging flames of fire. The recent burning of a California school house suggested the idea for the story, in which is demonstrated the carelessness of a school janitor and results in a fire being caused. "The Matchmaker's" is a story that contains a vast amount of dramatic suspense and has every possible indication of turning out into a splendid Mutual release.

Mildred Harris, the winsome Mutual child actress, is prominent in the cast, and likewise with Joseph Henneberry, Paul Willis and Margie Wilson.

In a current issue of the Blue Book Magazine appeared a story by the well known short story writer, J. A. Tiffany, in which were great picturization possibilities and the result was that same was secured by the Reliance and Majestic Scenario Bureau for a two reel Majestic subject. R. A. Walsh has been assigned to the filming of "The Comeback," and the dramatic situation of firing a gun at a friend who refuses to retract a statement concerning a young girl is the opening pänch in this Mutual release.

"The Comeback" is replete with dramatic action and in it appear a well selected cast of Reliance and Majestic favorites.

Billie West is the girl who is talked of, while Elmer Clifton is handling the gun, and Ralph Lewis, the capable screen character leading man, also enacts an important part in "The Comeback."

"God is Love," is a pathetic two reel Reliance photoplay, now in production with "Sheriff" Arthur Mackley as its producer.

Briefly the theme of "God is Love" is a young wife, who neglects her home for society dances. This results in a family parting, and the husband and child leave for the

west. During the trip the child drifts away to a lone cabin, whose occupant is a firm believer that there is no "God." The husband is hurt during his search for lost child, and his wife arrives and takes him back east.

Many years later while on a trip they recognize the face of their child as the subject of the husband's brother sketching, who is also a member of their party. They find the child, take her east and leave the pencil drawing with the child's foster father. The next day he is found dead by the minister, the penciled drawing with these words in chalk underneath it, clasped in his arms:

"God is Love."

"Sheriff" Mackley is enacting the dramatic part of the converted Christian; Bettie Marsh, his foster daughter; Howerd Gaye and Claire Anderson, the husband and wife, who have domestic difficulties in the early part of the story.

In the past few weeks there has been a young lady at the Reliance and Majestic studio, whose rapid rise in parts has been very noticeable. Mae Gaston, by name, is a very studious young girl and her advancement is due to her earnest application to parts cast for. In Director Joseph Belmont's last two pictures, she has portrayed prominent roles. The names of these Mutual photoplays are "The Indian Changeling," and "The Light in The Window."

Henry Walthal, who is portraying a dual role in the Russell E. Smith picture version of Ibsen's "Ghosts"—that of father and son—occupies a bungalow on the ocean front at Long Beach, California. He commutes to and fro the Griffith studio in his motor car, and usually his speedometer registers fifty miles or more which leads one to believe that this Griffith player is a speed king.



GISH SISTERS

Irene Hunt once again comes to light in a two reel Mutual Reliance as a sob sister on The Daily Mail in "Added Fuel," by Chester B. Clapp, a late acquisition to the Reliance and Majestic scenario staff.

Miss Hunt as Jane Pepper, hears her father's and brother's business difficulties being aired upon the street and begs Sim West, a rival reporter for "The Express" to print a denial. West makes a scoop and prints the entire scandal.

Later, Jane's father is found mysteriously dead and West attempts to solve the mystery.

Director F. A. Kelsey is filming "Added Fuel" and is surrounded by a very capable cast, which includes Irene Hunt, daughter of Chas. Lee, Vester Perry, her brother, and Jack Conway, as Sim West.

Some of the children subjects released by the Mutual have proven so popular that Director F. A. Kelsey has been assigned to the filming of "The Little Soldier Man" as a one-reel Reliance release.

His cast includes three juvenile stars, by names, Bobby Fuehrer, famous for his performances as "Bill" in the Komic Paul West "Bill" services; Mildred Harris, the winsome child actress, and Paul Willis, who has been playing important parts in Reliance-Majestic photoplays.

Director Kelsey is well adapted to the handling of children subjects; he has demonstrated same on other occasions.

Engaged to produce "kid" pictures at the Reliance-Majestic studio, C. M. and S. A. Franklin are working on their initial photoplay, "The Baby." The cast is composed of young children, who are all under the age of ten. "The Baby" deals with a seashore romance, and the plot is quite unique. Violet Radcliff, who is four years old, plays Jack, the villian; Baby Guerin in the title role; George, her admired; Francis Carpenter and Olive Johnson. Some pretty children subjects will be enacted by this choice gathering of juvenile artists.

Chester B. Clapp, more recently of the Biograph Company and previously on the staff of the New York Dramatic Mirror, has been engaged by Script Editor Frank E. Woods for the Reliance and Majestic scenario department.

Such well-known scenario writers as Russell E. Smith, Mary O'Connor and Hettie Gray Baker are included in the list of scenario conceivers' names that are employed in this office.

Will E. Ellis, a former member of the Mutual Hollywood scenario department, passed away early on the morning of Thursday, March 25th, at his Hollywood home, leaving a widow and one child. He was well liked in the studio and all are deeply affected at his sudden passing.

Speaking of gorgeous interior settings, one will certainly find some excellent ones in the forthcoming Reliance and Majestic feature Mutual dramas.

Francis J. Grandon, who is filming an adaptation of Ouida's "Strathmore" in which Charles Clary is enacting the name part, is erecting for his interiors, a number of striking sets—all of which take place in England.

In "Ghosts" Director Nichols has spent many hours in the arranging of the prominent interior sets; they contain unusual depth, and are lavishly furnished. Henry Walthall and Mary Alden are principals in the picturization of Ibsen's "Ghosts."

Paul Powell and a company of fourteen photoplayers who are appearing in Russell E. Smith's three-reel Majestic-Mutual feature, "The Nun," left for a trip to Santa Barbara where the convent scenes of the Dorothy Gish feature will be filmed. Director Powell predicts his latest effort to be the best one he has ever had any dealings with.

Lillian Gish of Griffith fame, is paying a visit to her aunt in San Francisco, and will return to the studio to resume work in another Mutual feature in a few days. As "Beatrice" in "Captain Macklin," Miss Gish's characterization was a splendid one.

All the principals, including Lottie Pickford and Irving Cummings, will be in action during the taking of scenes for the close of the second chapter of "The Diamond From the Sky," being produced by Jacques Jaccard. Twenty-three scenes were made, leading up to a very mystic incident.

This great mystery story is now moving along splendidly and it is the purpose of the director to get well ahead of the game. This will mean going some, as the first chapter will be released May 3rd.

The members of the company gathered for a reading of the story Monday evening.

For a day or two it has looked very much like a reflection of the big war in Tom Ricketts" feature company. Among his principals are Karl von Schiller, whose name tells where he would naturally line up, and Wallace McDonald, who traces his ancestry among the hardy Scots. Those two have had some first class arguments over the European situation, and Monday it happened that a particular scene in "The Secretary of Frivolous Affairs" called for a personal clash between the two. In an amiable frome of mind the two got together and agreed to settle this international dispute once and for all. The others had a notion it was real serious, and so well did they give and take during the first fight, that all who saw it were satisfied they had gone at it in earnest. It looked mighty good before the camera, but after it was all over, Mr. Rickets advanced to them and soothingly remarked:

"You boys don't want to feel that way about it. See if you can't make up before you start work in the morning."

"Sure," they chorused it. "We'll be around at 8 o'clock sharp with our make-up on."

NEW YORK NEWS

BY FBANK P. DONOVAN

COLONIAL JOINS UNITED PROGRAM

Will Release Your Uncle Dudley Comedies as Cameo Brand

Negotiations which have been carried on for some time between the United Motion Picture Producers, who supply the program for the United Film Service, and the Colonial Motion Picture Corporations have resulted in the signing of contracts which will place the Colonial Comedies on the weekly program presented by the United.

The Colonial, which started its career as a producing company by screening an elaborate dramatiaztion of Sir Gilbert Parker's novel "The Seats of the Might" as a large spectacular feature, has remodeled its spacious studio at 226 West 35th Street, New York, and engaged a stock company of well-known players for the purpose of staging high class comedies.

T. Hayes Hunter, formerly of Majestic, Imp and Biograph fame, and also remembered as producer for Klaw and Erlanger, Cohan and Harris and other leading theatrical producers, is head producer for the Colonial, while Charles France, equally known in the field of motion picture directors, is in charge of the Colonial Comedy players.

Several comedies to be known as the Uncle Dudley series have already been completed by the Colonial and will be scheduled for immediate release on the United Program under the brand name "Cameo." Harry Kelley, too well known to theatrical audiences to need any introduction, heads the "Cameo" Comedies and is surrounded by a strong company including Millicent Evans, Dan Mason, Eddie and May Abbey. The author of the Uncle Dudley series is A. Van Buren Powell, who is also the head of the Colonial's scenario department.

DEVORE PARMER WITH KALEM

Devore Parmer, one of the best known heavy men of the movies is now a member of Bill Haddock's Kalem Company; and is to play an important role in Silent Bill's first one-reeler for Kalem, entitled "The Fiend At The Throttle," a sensational railroad drama which he is staging at New Jersey.

Mr. Parmer has been with Biograph, Edison, Crystal, Kienphote and in vaudeville with such well known players as E. M. Holland in Clay M. Green's "The Highwayman," and with Robert B. Mantell, Southern and Marlow, in "The Taming of the Shrew," "Richard Garrick," "Romeo and Juliet," etc., and is one of the best players on the screen, and Kalem is to be congratulated on securing the services of a player of Parmer's ability. Nuf sed!

BRET HARTE ASSOCIATE HELPS TO STAGE "THE LILY OF POVERTY FLAT"

"The Lily of Poverty Flat," the latest Bret Harte story to be adapted into a World Film feature, is being filmed at Boulder Creek, California, with the assistance of Mrs. Josephine Clifford McCracklin, who, forty-five years ago, was one of the coterie of brilliant writers engaged with Bret Harte in editing the old Overland Monthly. Beatriz Michelena, star of the comedy, has sought her advice in order to insure historical accuracy in the photoplay.

This pioneer woman, now in her seventy-sixth year, passed the greater part of her eventful life on the western border, in army posts in the days in Indian raids and in Sierran mining camps, similar to the picturesque duplicate of "Poverty Flat," which the California Motion Picture Corporation has erected as permanent "scener" in the Boulder Creek redwood region. She knows her early California as well as did her former literary associates—Mark Twain, Joaquin Miller, Ambrose Bierce, Noah Brooks, Charles Warren Stoddard and Ira Coolbrith.

Discussing the conscientious work done by the builders of this model mining camp and the fidelity with which they have reproduced the atmosphere of the days of '49, Mrs. McCracklin says:

"It would read like a fairy tale—this springing up of a real town almost every night in the Boulder Creek country, if one could not vouch having seen it with one's own eyes. The work done in, on and about 'Poverty Flat' reminded me of Bret Harte and of the detail and finish in every bit of his work, prose or poetry.

"I could recognize every building in the long straggling street—the big coach barn, the post office, the express office, the saloon, the boarding house, the store kept by old Folinsbee, the father of 'The Lily of Poverty Flat'—every house detached from the other. Even the sidewalks are characteristically correct."

Mrs. McCracklin marveled when she was told that this substantial village had been erected at the expense of thousands of dollars for the sole purpose of getting genuine settings for the one photoplay. Equally interested was Mrs. McCracklin at discovering that for the mining scenes in "The Lily of Poverty Flat," a dam had been thrown across Boulder Creek, ditches had been dug, flumes built, sluices constructed and every detail of mining carried out.

KING BAGGOT SERVED SODA

King Baggot had an amusing experience in New York recently while working in a one-reel Universal comedy entitled "When Destiny Sleeps In the Window." Director George Lessey had paid for the full use of a very fine candy store near 240th Street and Briggs Avenue in the Bronx. A large number of studio lights had been transported to the candy store and put in position near the soda fountain where Baggot was to play the part of a handsome soda dispenser.

The lights were all turned on for the final dress rehearsal when two women walked in and ordered soda-water. Baggot served the soda to the women. They drank it and went out and never had the least idea that they had butted in on a movie scene and that the eminent King Baggot had served them both with sodas.

ADDITIONS NEEDED AT WORLD FILM STUDIOS

The large scenery docks which were originally built to take care of the scenery used by the World Film Corporation have already been outgrown, so another building, adjacent to the large glass studio at Fort Lee, N. J., is being erected to accommodate the ever-growing accumulation.

WORLD COMEDY STARS TO BE SEEN AT THE STRAND THEATRE, NEW YORK

The Strand Theatre, New York, one of the representative photoplay theatres of the world, will begin exhibiting the one-reel comedies of the World Comedy Stars Film Corporation, Sunday, March 28th, when Kathryn Osterman will appear in "Housekeeping Under Cover." This is the highest tribute that could possibly be paid these new comedies, inasmuch as the Strand has been booking comedies of another well-known brand. Phil Gleichman, president of the Comedy-Star, and S. J. Berman, manager of the New York Exchange of the World Film Corporation, are elated with the results of their efforts.

ALICE BRADY IN "AS YE SOW" LIKED IN BALTIMORE

Through the courtesy of the World Film Corporation, the Wm. A. Brady production of Alice Brady in "As Ye Sow," was shown at the conference of St. Vincent de Paul, Baltimore, Maryland, for the benefit of the poor. In a letter to the World Film Corporation, Rev. J. E. Malloy said:

"I wish to thank the World Film Corporation for the use of the photoplay Alice Brady in "As Ye Sow," for the benefit of the poor. It was a very great success in every way."

Rev. J. E. Malloy is one of the most loyal boosters for moving pictures among the heads of religious organizations in the country.

MARK SWAN SEES VALUABLE ASSISTANCE IN MOTION PICTURE WORK

"The motion picture industry is an art by itself and for the playwright is the greatest aid to proper construction ever worked out," were the words of Mark Swan, author of "Top o' the World," "The Third Party," etc., to Phil Gleichman, president of the World Comedy Stars Film Corporation. Mr. Swan was talking over his work for the comedy star and the subjects of the connection between the legitimate and movie professions was brought up.

"During my three years on the Edison staff," continued Mr. Swan, "I have acquired a clearer insight on the value of true dramatic situations than I ever could have conceived while writing for the legitimate stage. There is so much more scope of action in a film play that the author must follow his characters, and break his climaxes at just the proper moment. It teaches the author that his action must follow in positive continuity of plot, and that his values mus always be apparent. I have written probably three hundred scrips for various concerns, and I feel as though I had completed a thorough course in dramatic construction."

Mr. Swan is the author of many Broadway successes, and is writing many of the one-reel comedies for the World Comedy Stars Film Corporation that are released through the World Film Corporation.



EDWIN AUGUST

STAR CAST FOR "WHEN IT STRIKES HOME"

Edwin August is as well-known as any of the leading men who appear in motion pictures. He is at present working in the Charles K. Harris feature, "When It Strikes Home," which will be released May 10, on the World Film Schedule. Mr. August is well known because of his associations with many of the best known manufacturers, and will have a very prominent part in this forthcoming Charles K. Harris feature. It will be as truly an all-star production as any made in recent months, for in addition to Mr. August, there will be seen Grace Washburn, the noted beauty who has just returned from London where she has been appearing in the "revue," "Come Over Here"; Muriel Ostriche, the dainty Thanhouser star whose name is held in great esteem by motion picture lovers, and William Bailey, who has just completed as star of the Essanay studios in Chicago, for three years.

THREE LASKY RELEASES IN APRIL

The Jesse L. Lasky Feature Play Co., it is announced by Samuel Goldfish, will release three feature productions of unusual importance during April. On the very first day of the month, Rita Jolivet in "The Unafraid," with House Peters, will be shown to the public for the first time; on April 12th Blanche Sweet will make her second Lasky appearance in "The Captive"; and on April 22nd Victor Moore will make his photodramatic debut under Lasky management in the picturization of "Snobs."

"The Captive," which is a picturization of the play of the same name by Cecil B. De Mille and Jeanie Mac Pherson, is a drama of the Balkan Wars and should be especially timely at the present moment. Miss Sweet undoubtedly has the finest and most systematically romantic role of her entire career, and Mr. House Peters, in the leading male role of a noble Turkish captive, is equally well cast. This is a production which never approaches the melodramatic but which is nevertheless warranted to thrill from start to finish.

VAN DYKE BROOKS TO DIRECT MAURICE COSTELLO

An important announcement by the Vitagraph Company that will be of interest to moving picture patrons is the lately rejoined Maurice Costello-Van Dyke Brooks combination in which Mr. Costello will be seen in pictures directed by Mr. Brooks. Mr. Costello is giving up directing that he may devote all his time to the interpretation of characters. It is two years since these two gentlemen worked together in such Vitagraph successes as "My Old Dutch," "The Adventures of a Retired Army Colonel," "A Romance of Wall Street," "For the Honor of the Family," etc., and the experience gained during the two years in which they worked independently will add materially to the quality of their work in the forthcoming pictures.

WALTER EDWIN PRODUCING "THE SPENDTHRIFT."

Under the direction of Walter Edwin, well known thru his long association with the Edison Company, the new George Kleine production of Porter Emerson Browne's popular drama "The Spendthrift," was begun on March 24th. The scenario was drafted from the manuscript of the play by Mr. Edwin, and the photoplay will approximate five reels. The principal parts in "The Spendthrift" are played by Miss Irene Fenwick and Cyril Keightley who at the present time are playing the principal roles in the "Songs of Songs" at the Eltinge Theater, New York. Incidentally Mr. Kleighley is making his debut as a screen actor. Miss Fenwick has made one other appearance before the camera, playing the lead part in the "Commuters." The cast throughout is an excellent one and under Mr. Edwin's skillful direction the photoplay version of the "Spendthrift" is going forward without a hitch and with no loss of time.

VITAGRAPH TO PRODUCE "PLAYING DEAD"

The Vitagraph Company has acquired from Ricahrd Harding Davis the rights to picturize his story, "Playing Dead," which appeared recently in one of the popular magazines. "Playing Dead" will be made into a Broadway Star Feature that will be from four to five thousand feet in length. The picturization for the screen will be made by Mr. Sidney Drew, who will be seen in the principal character, supported by Mrs. Drew. The story lends itself admirably to a screen adaptation and Mr. Drew is enthusiastic over its possibilities. In preparing "Playing Dead" for motion pictures, Mr. Drew will follow the narrative closely. He expects to start work immediately and finish the picture inside of a month.

TALE OF GRIM REALITY

William E. Wing, the author, has written another multiple-reel story of his psychological series, entitled "The Heritage of Toil," for the Selig Polyscope Company. It is a tale of grim reality and paths.

JOHN EMERSON IN FOUR-REELER FOR MAJESTIC CO

John Emerson, for his debut in Mutual feature dramas, is being starred at the Majestic studio in an original four reel melodramatic photoplay "The Failure," by William Christy Cabanne.

Principally, the theme of "The Failure" consists of a newspaper reporter, who endeavors to show up in print Isaac Shuman, the philanderer type of theatrical manager, exposing his methods of treating applicants. However, the reporter succeeds and Shuman leaves for Europe to avoid personal disgrace, but vows vengeance.

John Emerson is playing the part of the reporter, who later becomes a playwright, with his intimate knowledge of playwrighting, his scenes can't help from being very interesting.

A. D. Sears is cast for Isaac Shuman, the theatrical manager and one of his victims, who the reporter is infatuated with, Olga Gray.

Director W. C. Cabanne is devoting his time to this Mutual John Emerson feature.

STRAND ONE YEAR OLD

Next week will be anniversary week at the Strand Theatre when the first year of it's existence will be celebrated. The management is preparing an elaborate program said to be far superior to any entertainment ever given in this popular playhouse. The theatre will be tastefully decorated and handsome illustrated souvenir programs will be presented to every patron.



CARLYLE BLACKWELL

New York Notes

A new Strand Theatre is now under construction in Lynn, Mass. The new theatre will have a seating capacity of 2,000 and represents an expenditure of $250,000. It is located on Union Street and takes in an entire block measuring 22,500 square feet. Thomas W. Lamb, who drew the plans for the Strand Theatre in Manhattan is the architect, and Moe Mark is the President of the Company controlling the theatre which will open September 1st. The building will be similar to the New York Strand and will contain stores and offices. Mr. Mark will also erect a new Strand Theatre in Worcester, Mass., which will have a seating capacity of 2,000. The operations will commence early in April.

The management of the Strand Theatre announce the following photo-plays to be presented in the near future: Fritzi Scheff in "Pretty Mrs. Smith"; Blanche Sweet in "The Captive"; Dustin Farnum in "Captain Courtesy"; John Mason in "Jim The Pen-Man," and Belasco's "The Woman."

Wray B. Physioc, the Biograph director now in Los Angeles, sent the Screen Club a box of canned olives which are exceedingly fine and tasty. Wray has not forgotten the boys back home, I see.

Murial Ostriche has signed to play in Vitagraph features. This little popular star, who broke in with the Thanhouser Company, and later the Princess, has made good from the start, and the best wishes of her many friends accompany her in her new home.

Here's a Universal joke—but I don't know who it's on. Recently they sent out letters to the press that they were not in the market for scenarios, and were only buying rights to plays and popular books, and their directors are laying off for the want of decent scripts. What's the idea?

Sidney Golden, director-general of the Neutral Film Company, has signed up Harry Hersfield, the New York Journal cartoonist, to draw and write a series of comedy scenarios which they propose to put in photoplay form in the very near future. No, this company will not make war dramas, they will remain strickly neutral.

Victor Wilson, publicity expert of the Strand theatre, is one of the most competent men in this line of endeavor. His press stories can always find their way to print for they are written correctly and are always of real news value, which I am sorry to say I can't say for all the stories sent to me.

A. M. Kennedy was in town the past week looking the field over, I presume.

Jim Cruze is getting unlimited advertising these days for he lent his name to a Chicago acting school to boost their course of picture acting. Jim is also accredited with the writing of the book the school sends out. I think it a mighty cheap way for a recognized star to make a little easy money. The same proposition, he accepted, I am informed, was made several other popular screen players, and turned down.

Harold Vosburgh, the former Selig leading man is now in vaudeville with Marion Murray, and making good.

Saw Bob Daley's face on Broadway one night last week and he looked as young and as handsome as ever. Bob as you know is on the wilds of Santa Barbara, but that does not say he was not on Broadway last week, and this week also and for some weeks to come, for Bob's face is displayed nightly in Hugh Hoffman's window of famous movie stars on Broadway, which are flashed on the theatregoers at the rates of one a second.

The Screen Club's cat came back on the same day that President Kirkwood did. The members have named the cat Jack Johnson, but should Willard win he will be renamed almost surely.

Bob Thornby is another Coast idol that's to be seen on Broadway and at the Screen Club these days. He says he has a big surprise coming.

The New York Star, which is edited by Roland Burke Hennessy, one of the best known men in the theatrical and motion picture world, has grown in the short space of a year to be one of the most wiedly read of the film publications. The paper is something like eight years old and has always made a practice of publishing clean theatrical news, which accounts for it being read by so many theatregoers who like to know the doings of the world of make believe and the movies.

"Wid" Gunning, the chap that conducts the New York Evening "Mails" Movie section, is another who has made good on a big Metropolitan daily with a department of this kind. The New York "World" and "Journal" both started film sections not long ago and failed to make them pay, but not so with "Wid," he made a most creditable showing from the very first.

James Durkin, who was formerly with Thansouser, Fox and other large film companies is now with the Paramount directing a new company that has recently been added to that famous organization. Frank Wood, the genial English leading man who has more than made good here is to play in Durkin's company.

Harry Raver, one of the oldest and best known of the film men says he will release his Itala release thru one of the programs in the very near future, but which one he does not say.

James Gordon, acknowledged one of the best motion picture directors in the game is now assisting the Whartons in the production of "The Exploints of Elaine," the Pathe-Hearst serial which is packing theatres all over the country. Jim is by no means a newcomer, for he was making "movies" when some of the present day directors were going to school, and that's some time ago.

Eddie Redway is now directing for the Mittenthal Film Company, who release on the United Program. The one reel comedies a week Eddie turns out with Aubrey, the English comedian in the stellar role. Yes, he is making good.

Here's a good one on Walter McNamara, the well known Irish director of "Ireland A Nation," and the writer of "Traffic On Soles,' 'the sensational Universal feature. Last week he went to Sing Sing prison to give a lecture on moving pictures and started off this way: "Well, gentlemen, I am certainly glad to see you all here." And then he woke up and was on the verge of apologizing when he was told by the Warden it was allright.

Raymond Schrock is now scenario editor of the Eastern Universal Co., taking the place of Anthony P. Kelly, who has joined Peerless.

Jesse Jacobs, one of the best known exhibitors in New York, is one of the boosters of Ella Hall and Bob Leonard. He has a theatre at 482 Third Ave., which is one of the finest houses in the city.

George Sargent, who formerly directed for Eclair, Lubin and other established film companies, may soon connect with one of the big feature producing companies now operating in Los Angeles.

The Herald Square Theatre is to be torn down this or next month. The house is now running pictures for General Film program.

Edwin August is now a featured star with the World Film Corporation and will soon appear in a big feature that they are producing.

"The Birth of A Nation" at the Liberty Theatre is still packing them in at every performance. It looks like it is destined for at least a year run here.

Bill Hannon, manager of the Screen Club, went to see it last week and is raving over it still. But who wouldn't rave. Mary Alden and Mae Marsh certainly register well in this feature.

The All Celtic Film Company, the only real Irish concern in the game is being reorganized and will continue to make one part comedies under the able direction of one James A. Fitzgerald, one of the Irishmen of the company. Other Irish names connected with the same are James O'Hara, Billy Mack, Jim Sullivan, Mrs. Mackin and Irving Rubenstein, the camera man—this is not a knock.

Eddie August is now a member of Chas. K. Harris' Feature Film Company, and is to play the lead opposite Murial Ostriche in that company's first release through the World Film program.

Earl Metcalfe writes he is on his way home from Florida, and will be in the town of big things by the time this is in print. Earl is one of our most poular players and also one of the popular members of the Screen Club, for when Earl is in town there is allways something doing in the way of fun, for he is there.

"Wid" Gunning, the hansome chap that runs the N. Y. Evening Mails motion picture section, said in a recent issue "The Photoplayers' Weekly" is sure a breezy little sheet and has been breezing forth now for some months and "Wid knows from whereof he speaks.

Who's the King of the Movies? Why King Baggot of course. Not to know would be a crime, now wouldn't it?

Mr. Leo Levison, of the Pittsburg branch of the World Film Corporation si wearing a more contented expression on his face the last few days than we have ever seen him adorned with before, and upon asking the reason for same, we learn that he has been successful in obtaining the services of Lester W. Adler, of New York City, who will represent the Pittsburg office of the World Film Corporation on the road. Adler is unquestionably one of the most congenial chaps that one would care to meet, and having been associated with Levinson number of years on the road is guarantee sufficient that he will "bring home the bacon." Mr. Adler was house manager for some of the same road attractions that Levison was business manager of and in this capacity covering the entire territory lying between the Pacific and Atlantic coasts.

James Cruze and Margaret Snow are about to sever their connection with Thanhauser, it is reported this week in film circles. Since Edwin Thanhouser came back he has wrought some mighty big changes in the company, firing and hireing right and left. But I am not say these popular stars were fired, for that would be all wrong. No names of the players will appear in advertisements, posters or even on their films hereafter.

James Kirkwood is back at the Screen Club of which he is President and meeting the members and friends with the smile that wont' come off. Jim is popular all over, and a fine big fellow.

Sidney Golden is back directing for Universal.

The Keystone are to have an Eastern company at work this summer at their Fort Lee studio, which they are getting into shape. They are also after a few new English comics of legitimate stage fame.

The Famous Players have secured the Astor Theatre, New York, for their future feature film plays. The Astor is two blocks from the famous Strand and should prove a good investment as it is in the heart of the theatrical district.

The Vitagraph Theatre is packing them in nightly with their excellent feature film plays. Manager Frank Loomis is one of the hardest workers for this theatre's success and deserves a world of credit.

The Hippodrome is meeting with success as a feature film theatre. Opera singing and unique water stunts assist in making one enjov the show.

Billy Garwood gets so many letters and requests for photographs that he was compelled to get a secretary to answer the same. Billy is sure some popular with the fair sex.

Harry Myers is the sole occupant of the Universal Coystville studio and the populace there are thinking of making him Mayor at their next election. Harry is one of the most popular players in the game, in and out of pictures.

Alice Joyce has been away from the Kalem Company now for over two months, which is not generally known. She has retired from the movie's but I am not sure whether for a rest or for good. She may go with George Kliene in feature production it is said.

Mark Ditenfass has gone to Bermuda on a business trip for Universal to open exchanges in that country. Bon voyage, Mark!

Notes from Eyerywhere

Carl Laemmle, three dollar a day actor, Fact. Grace Cunard did it, she persuaded the big, little chief to appear in the opening scene of "The Broken Coin" series at Universal City and he went through with it in good shape. At the conclusion of the scene Francis Ford, the director, handed him a slip for $3.00 and Laemmle duly collected it at the end of the day. "The Broken Coin" is now well on its adventurous way with Grace and Ford in the leads and with Ford producing.

"Spitfire," a three reel photoplay written by Molley Elliott Sewell provides a vehicle for Miss Pauline Bush's next characterization in this splendid play. Miss Bush goes through many strong emotions and has a big chance in the murder trial scene in which the Judge discovers he is the man who wronged her earlier in life. It is a powerful picture, the locale being in France and the time about 1880.

Adele Lane starts her engagement with the Universal on the first of April with the three reeler "The Paramount Law," under the direction of that sterling producer, Burton King. The return of Miss Lane to the screen has been looked forward for some time now, especially by those who followed her splendid work with the Selig Polyscope company some months ago. The first photoplay is said to be a strong one and will be suitable to her powers.

Courtenay Foote has arranged to appear in one or two special features to be made at the Reliance studios at Hollywood. The first one is a five reeler from "Up From the Depths," by Robert Stodart and Battel Loomis which will give this accomplished actor scope for his splendid talents. A fine cast will be in support of Mr. Foote.

Carlyle Blackwell was present at a performance of "The Man Who Could Not Lose," in Los Angeles the other evening and had to raise and bow his thanks for the applause which greeted him when the manager announced he was in the house. It is astonishing how this magnetic young man can hold an audience both on the screen and off it. He is the personification of youth and optimism.

The big American serial, "The Diamond From the Sky" is on its interesting way and Irving Cummings who is taking the lead in its is getting the work that he has been seeking and loves. He will make one of the most interesting heroes that any serial story has ever made with his histronic ability and good looks. In fact it will be the biggest thing he has ever done.

Edna Maison is through with the oriental series at the big "U" and is not sorry for many things. She thinks that serial work is rather monotonous for one thing and prefers the other kind of work, picture by picture in which one has to change and so avoid monotony. Last week a camel ran away with her at Oxnard and fell down a sand bank and of course Edna took a tumble which hurt her dignity far more than her limbs. Edna is very emphatic in her opinions regarding camels as opposed to automobiles.

William D. Taylor, the Favorite Players' director has been spending many evenings coaching the big production of "Damon and Pythias" for the "Knights" in Los Angeles. It is some time since Taylor stage managed and produced a play or spectacle on the legitimate stage, but in selecting Mr. Taylor no mistake was made for he is one of the best producers in the country and is very artistic with it all.

Stella Razeto, the clever little Selig actress has been quite sick. She was very close to appendicitis, and for over a week had a high fever. Fortunately, she is on the high road to recovery and in the meantime is comforted by the fact that her beloved haired terrier (and terror) Paddy Wuffen, has covered his energetic body with glory in his star part in "The Ingratitude of Liz Taylor," which Ed. J. Le Saint is producing. During the absence of Miss Razeto, Vivian Reed has been taking her part.

Herbert Standing, the fine old actor who is appearing in the Bosworth, Inc., films and whose finished methods stand out so clearly in the films he appears in, is the Father of seven sons and five daughters. Guy Standing, the well known English actor is the eldest. Percy is with an uncle, W. T. Carleton, appearing in pictures; Aubrey is at present travelling with his own company in England; Cecil Wyndham is also in the old country starring in "The White Man"; Herbert is playing in New York while his twin Harold has the lead in "The Cardinals," and Jack is with Lubin in Philadelphia. The two girls fourteen and ten are at home with him.

The Smalley's are back! On April the first, they duly apepared at Universal City, and received the very warmest kind of greetings from everyone on their return "home." Responding to the general request of the exhibitors both Phillips Smalley and Lois Weber will appear in the leads in the first picture which is a psychological study of a very ordinary subject, it is called "Scandal." In this a commonplace theme has been handled in Lois Weber's usual masterly manner. An added interest in the picture is lent by that splendid actress, Adele Farrington, who will support the Smalley's. Of course there will be some wonderful photography, otherwise it would not be a Smalley production.

Harold Lockwood, he of the American company, has blown himself to a big "King Eight" car which is the envy of all who see it. It is certainly a beauty and Harold is duly proud of his acquisition and has been burning up some of the roads around Santa Barbara. A car means a garage and Harold has his eye upon the jolliest little bungalow and the nattiest garage in town. It is fully expected that he will be seen in the near future plucking his own lettuce and radishes and hard at work cleaning up the "only" automobile. It must be lovely to have a large salary and youth.

William D. Taylor, producer of Favorite Players' pictures and who is busy preparing for the new five-reel photoplay adapted from the novel, "Mr. Grex of Monte Carlo," by E. Phillips Oppenheim came near to being knocked out on Sunday. Taylor, with the property man and scene painter was looking through some sets, and a fourteen-foot plank became loose and hit Taylor on the head. He says he had no idea he possessed such a hard skull and beyond a bad headache he suffered little injury. The property man and scene painter were more frightened than Taylor was hurt they aver.

In "Helen's Strategem," there will be seen some realistic wire tapping, done in the way it is in real life without any faking. That is where J. P. McGowan, the Kalem director who is making the "Hazards of Helen" shines. He understands every phase of the wire and railroad game and what he does not understand he looks up and gets right. Helen Holmes will again be featured as usual and will show how she traps the wire workers in a series of exciting scene. McGowan is nearly over his injuries and hopes to soon be able to do something himself again. He is one of the best heavies in the game and his return as an actor as well as a director will be welcomed.

A strong story, portraying the difficulty often encountered by an artist's model in trying to attain success, has just been completed at the Kay-Bee, Broncho and Domino studios and will soon be released by the New York Motion Picture Corporation under the title of "The Artist's Model." It is a powerful theme, well related by splendid acting of a carefully selected cast and beautifully presented in settings of unusual pomp.

Oxnard, California, seems to be quite a fashionable resort for photoplayers right now and a note from Edna Maison says that she has been riding camels on the desert lands around there and that said desert lands are as uncomfortable as the camels and that both made her very thirsty and that she is glad that she is not a camel.

There was probably never a more popular serial than "Lucille Love" and its success was largely due to the personal popularity of Grace Cunard and Francis Ford. The success of the new serial being made by this clever couple would therefore seem to be assured of success, particularly as they will follow lines which will prove popular with patrons of the motion picture houses. The new serial "The Broken Coin" will be in costume for the action takes place in a foreign principality and romance and advanture of a stirring type will be depicted and each story will have a direct bearing upon its follower. There will be fifteen installments and, of course, the leading woman's part will be taken by Grace Cunard, while the heavy will be in the capable hands of Ford as usual. With these two plotting and counterplotting and with the story written by the lady there will be something of a startling nature doing all the time.

Marshall Stedman has been appointed as business manager to four of the Universal companies. Stanley Twist takes another lot and Don Meaney yet another. They will attend to all matters pertaining to their particular charges under the general management of Isidore Bernstein. All are well known men and have been connected with famous organizations at one time or another. Stedman was stage manager to Bosworth at the Occidental studios.

Carlyle Blackwell returned from New York with some of the latest things in smart clothes which will be seen in "Mr. Grex of Monte Carlo," which is being put into photoplay form for the Favorite Players by Richard Willis. Blackwell will enact the part of Richard Lane, a young American and the part has a splendid vein of humor running through the photoplay and there are some strong situations to be met as well. One big fight is outlined and Carlyle is busy at the gymnasium of the Los Angeles Athletic Club getting into condition to make it exceedingly realistic and as he is a splendid boxer and much tougher than he appears to be there is trouble ahead for the actors who are to get "their's" in the play. A special cast which will include John Sheehan and Harry Kernan is being gotten together for this big picture.

A "FAIR" TIRE QUESTION

Manager Lester Fountain of the Hippodrome has blown himself for a Pope-Hartford racing car with which he intends to travel to 'Frisco and see the Fair. However, Manager Fountain is in a quandry as to what to do about tires as so many of his interested friends are advancing suggestions in this respect and until he makes up his mind with what make to equip the car for the trip he will put it off indefinitely. Therefore, the paramount question arises, "What is the best make of tire on the market?"



DUSTIN FARNUM
N. Y. MOTION PICTURE CO.

STELLAR CAST IN NEW ROBERT WARWICK PHOTOPLAY

In the company selected to support Robert Warwick in the film version of the George Broadhurst story, "The Man Who Found Himself," a William A. Brady-World Film production, the following players are now at work under the direction of Frank Crane:

Arline Pretty, who has been King Baggot's leading woman in many productions; Douglas McLean, who is remembered for his playing in the "As Ye Sow" picture in which Alice Brady was starred; Ruth Finley, one of the most dependable actresses who had just finished an engagement in the William A. Brady organization, playing in "The Things That Count"; and Paul McAllister, who has been starred in various productions, and whose most recent work has been with Clara Kimball Young in "Hearts in Exile."

Several scenes in connection with this production have been taken at Sing Sing, and as some one has said "It seems that Bob Warwick likes his friends there." He spent three days in Warden Osborne's institution making "Alias Jimmy Valentine," and he may make other scenes in various productions at that famous place "up the river."

HORSEMAN RISKS HIS LIFE IN YAWNING ICE FIZZURE

World Film's Great Russian Drama Showing Clara Kimball Young in "Hearts in Exile" Has Thrilling Scenes on Frozen River.

Realism, in these times, is necessary in motion pictures. People want to see the real thing. The real thing in realistic sensations is very often dangerous as well as difficult to obtain.

"Hearts in Exile," the World Film Corporation Russian drama, in which Clara Kimball Young stars as the beautiful Hope Ivanorva, is full of striking scenes of Russian and Siberian life, made with hazardous risks as the penalty of productional enterprise.

In the progress of the plot, it is essential to show two horsemen on a frozen river, one in desperate pursuit of the other. The man endeavoring to escape has to plunge into a hole in the ice. For this purpose, Director James Young selected a sheet of frozen water remote from observation on Saranac Lake, New York, and a rectangular opening of 30 feet by 20 feet was cut into the thick ice. The first horseman took the plunge into the water at full speed, and sank with his horse so deeply, that the onlookers thought he had disappeared forever. He was subsequently rescued more dead than alive, suffering seriously from the intense cold. The second horseman fared hardly any better. He, too, made the headlong plunge right on top of the man he was pursuing, but suffered far less than Gus Fischer, the first horseman who was in serious straits for several days after his Arctic experiences on the frozen lake.

When this part of the motion picture "Hearts in Exile" was made ,the temperature was above zero. Director James Young himself walking on thin ice, fell in 30 feet of water, and when he succeeded in freeing himself his clothes were frozen as "stiff as a board." "Hearts in Exile" will be released on April 12th.

CUPID LURKS IN PATHE SHOW ROOM

Members of Censoring Committee Become Engaged.

That cupid sometimes lurks in the exhibition rooms of film exchanges has been proven by the announcement of the censoring committees.

Mr. Mason has a committee at the Pathe Exchange, 115 East 23rd Street, New York, one day each week to view the Pathe Releases. Until Miss Hazard was assigned to this committee only several months ago the two were strangers. However, as they sat side by side and saw endless heroes making love to endless heroines on the screen—saw also how almost invariably it was a case of "and then they got married and lived happily ever after" gradually they found that love on the screen was finding an echo in their hearts.

It is said that Mr. Mason absent mindedly filled in one of the censorship report blanks the other day as follows and sent it in to Pathe:

"The majority comment on your picture 'Love' a feature serial to run indefinitely, and to be released under the 'Cupid' brand is as follows:

"Educational: Immense—it discloses new worlds.

"Artistic value: Superb—exerts a potent softening and humanizing effect.

"Entertainment value: Great—an affective antidote to lonely evenings.

"Moral effect: Most noteworthy. Have gone to church twice a Sunday for the last three months.

"Further comment: Heartily recommended to every bachelor."

PICTURES BRING OLD COMRADES TOGETHER

Pathe Actor Has Reunion with Old "Bunkie."

Some eighteen years ago Ludwig M. Gross, of Millbrook, N. Y., while serving in the German army had a Damon and Pythias friendship with another young officer of his regiment with whom he roomed, ate, skylarked and generally "palled." After leaving the army they lost all track of one another though the old friendship was not forgotten but remained a happy memory.

Years passed and Mr. Gross came to the United States settling in Millbrook. Several months ago he went to a picture theatre in Poughkeepsie and saw "The Perils of Pauline." The first glimpse he had of Owen, the villian, made him grip his chair, "Donnerwetter!" he gasped. "It is Paul!" After the show he went to the theatre manager and asked the name of the Pathe actor taking the part of Owen. "Paul Panzer" was the answer. It was not quite the name of his old time friend, but so close to it that united with the facial resemblance there was left little room for doubt.

Several weeks ago Mr. Gross received a letter from the theatre manager telling him that Mr. Panzer was booked for a vaudeville act at his theatre on a certain night, and inviting him to be present. Mr. Gross accepted and after one look at Paul Panzer as he appeared on the stage, rushed around to the stage entrance. A few minutes later two old army comrades threw themselves into one another's arms and slapped each other on the back with a multitude of many syllabled explosive German words.

Lieutenant Paul Panzerbeiter and Lieutenant Ludwig Gross of the Bavarian line had found one another after many long years.

Film Releases of the Week

GENERAL FILM PROGRAM

Biograph

4— 5. The End of the Play, C.-D. 1
4— 6. The Bridge Across, D. 2
4— 8. The Vindication, D. 1
4— 9. The Miser's Legacy, D. 1
4—10. The Brooding Heart, D. 1
4—12. The Gambler's I. O. U., D. 1
4—13. Lora Doone, D. 2
4—15. The Test of Sincerity, D. 1
4—16. The Girl and the Matinee Idol, C.-D. 1
4—17. One Hundred Dollars, D. 1

Edison

4— 5. Won Through Merit, D. 1
4— 6. A Clean Sweep, C. 1
4— 7. Snap Shots, C. 1
4—10. An Unpaid Ransom, D. 1
4—12. A Deadly Hate, D. 3
4—13. His Sad Awakening, C. 1
4—14. The Cook's Mistake, C. 1
4—16. A Woman's Revenge, D. 2
4—17. The landing of the Pilgrims, D. 1

Essanay

4— 5. The Other Woman's Picture, D. 1
4— 6. The Lady of the Snows, D. 3
4— 7. The Fable of the Busy Man and the Idle Woman, C. 1
4— 8. Sophie's Fighting Spirit, C. 1
4— 9. An Opal Ring, D. 2
4—10. Andy of the Royal Mounter, W.-D. 1
4—12. A Night in Kentucky, D. 1
4—13. The Turn of the Wheel, D. 2
4—14. The Fable of "The Man at the Woman's Club," C. 1
4—15. The Return of Richard Neal, D. 3

Kalem

4— 5. The Second Commandment, D 3
4— 6. Ham's Harrowing Duel, C. 1
4— 7. The Thumb Prints on the Safe, D. 2
4— 9. He Was a Traveling Man, C. 1
4—10. The Girl on the Trestle, D. 1
4—12. The Girl and the Bachelor, C. 2
4—13. The "Pollywogs" Picnic, C. 1
4—14. The Voice from the Taxi, D. 2
4—16. The Third Commandment, D. 3
4—17. The Girl Engineer, D. 1

Lubin

4— 5. House of Secrets (Road O' Strife, No. 1), D. 1
4— 6. Capturing the Cook, C. 1
4— 7. The Cipher Key, D. 3
4— 8. Mr. Carlson of Arizona, D. 2
4— 9. The Stroke of Fate, D. 1
4—10. He Couldn't Explain, and Clothes Count Split reel
4—12. The Face of Fear (Road O' Strife No. 2), D. 1
4—13. Black Art and Cleaning Time, C. Split reel
4—14. A Prince of Peace, D. 2
4—15. Rated at $10,000,000 3
4—16. The Accusing Pen, D. 1
4—17. Just Look at Jake, C. 1

Selig

4— 5. The Gentleman Burglar, D. 2
4— 6. Getting a Start in Life, C. 1
4— 7. Aunt Mary, D. 1
4— 7. Man Overboard, C. 1
4—10. Selig Jungle Zoo (Animal) 1
4—12. Poetic Justice of Omar Khan, D. 1
4—13. Mrs. Murphy's Cooks, W.-C. 1
4—14. Jole, the Christian, D. 1
4—16. The Strength of Samson, C. 1
4—17. Jungle Stockade, D. (A.) 1

Vitagraph

4— 5. Mr. Jarr Takes a Night Off. 1
4— 6. The Timid Mr. Tootles, C. 2
4— 7. Easy Money, C. 1
4— 8. Her Gethsemane, D. 1
4— 9. They Loved Him So, C. 1
4—10. Return of Maurice Donnelly 3
4—12. Mr. Jarr's Magnetic Friend 1
4—13. Between the Two of Them....3
4—14. His Phantom Sweetheart....3
4—15. Strength, D. 1
4—16. The Love Whip, C. 1
4—17. Elsa's Brother, D. 2

MUTUAL FILM PROGRAM

American

4— 7. A Touch of Love, D. 1
4— 9. The Problem, D. 1
4—12. The Poet of the Peaks, D. 2
4—14. The Wishing Stone, D. 1

Beauty

4— 16. Dreams Realized, D. 1
4—13. Persistence Wins D. 1
4—20. Oh! Daddy, C.-D. 1

Broncho

4—14. Shorty Turns Actor, D. 2
4—21. Disillusionment of Jane, D. 2

Kay-Bee

4— 9. The Roughneck, D. 2
4—16. The Taking of Luke McVain 2
4—23. Riddle of the Wooden Leg 2

Komic

4—11. By Fair Means or Foul, C. 1
4—18. Ethel's New Dress, No. 21 1

Majestic

4— 6. The Little Mother, D. 1
4—11. The Fencing Master, D. 2
4—18. The High Binders, D. 2

Mutual Weekly

Issued every Thursday.

Princess

4— 9. The Reformation of Peter and Paul, C. 1
4—16. The Actor and the Rube, C. 1

Reliance

4— 7. The Indian Changeling, D. 1
4—10. Station Content, D. 2
4—14. The Job and the Duel, D. 1

Royal

4—10. Burglars by Request, C. 1
4—17. When Youth Won Out, C. 1

Thanhouser

4—11. A Double Exposure, D. 1
4—13. The Moment of Sacrifice, D. 2
4—18. Big Brother Bill, C.-D. 1

UNITED FILM SERVICE

Empress

4— 9. Automatic House, C. 1
4—14. The Winning Loser, D. 2
4—16. Oysters and Pearls, C. 1

Features Ideal

4— 5. The Long Shift, D. 2
4—12. A Soul's Tragedy, D. 2

Grandin

4— 7. Tainted Blood, D. 2

Luna

4— 8. Oh! You Female Cop, C. 1
4—15. The Misplaced Twins, C. 1

Lariat

4—10. The Cost, D. 2

Premier

4— 6. The Haunting Eye, D. 1
4—11. For a Thousand Dollars, D. 1
4—13. Blazing the Trail, D. 1
4—18. The Come-Back, D. 1

4—17. In the Blood, D. 2

Starlight

4— 8. Love's Lunacy, C. 1
4—15. Stung!! C. 1

Superba

4— 6. The Masqueraders, C. 1
4—13. In Dutch with a Duchess, C. 1

UNIVERSAL PROGRAM

Big U

4— 6. Putting One Over, D. 1
4— 8. The Heart Breaker, C. 2
4—13. The Old Tutor, D. 1
4—15. The Troubadour, D. 2

101 Bison

4— 3. The Oaklawn Handicap, D. 2
4—10. And They Called Him Hero 2
4—17. The Doorway of Destruction 2

Gold Seal

4— 6. The Mysterious Contragrav 2
4—13. Wild Irish Rose, D. 2

Imp

4— 5. The Story the Clock Told 1
4— 9. The Broken Toy, D. 2
4—12. The Streets of Make Believe 1
4—16. The Bombay Buddah, D. 3

Joker

4— 5. Wedding Bells Shall Ring, and In the Land of the Mikado with Homer Croy, Ed., Split....1
4—10. Fares, Please, C. 1
4—12. Skipper Simpson's Daughter 1
4—17. Way He Won the Widow 1

Laemmle

4— 7. His Captive, D. 2
4—11. Life's Furrow, D. 1
4—14. When the Spider Tore Loose 1
4—18. Things in the Botton Drawer 1

Film Releases of the Week---*Continued*

L-Ko
4— 7. Poor Policy, C. 1
4—14. Under the Table, C. 2

Nestor
4— 6. Eddie's Little Nightmare C. 1
4— 9. The Baby's Fault, C. 1
4—13. A Mixed-up Elopement, C. 1
4—16. All in the Same Boat, C. 1

Powers
4—10. The Law of the Open, D. 1
4— 8. The Clutch of the Emperor 1
4—11. The Grind, D. 3
4—17. The Love That Lasts, D. 1

Rex
4—15. A Man and His Money, D. 1
4—18. The Girl of the Night, D. 2

Sterling
4— 8. Butler's Busted Romance, C. 1
4—15. Playmates, C. 1

Victor
4— 3. The Guardians of the Flock 2
4— 9. The Rustle of a Skirt, C. 1
4—12. Saved by a Dream, D. 2
4—16. Grand Opening of the World's Only Movie City 1

ALLIANCE FILMS CORPORATION

Climax Company Parts
The Lone Star Rush....5
Cosmos Feature Film Corporation
Hearts and Flowers, D. 5

Excelsior Feature Film Co.
The Path Forbidden....5
When Fate Leads Trump 4
In the Shadow 5

Favorite Players
The Key to Yesterday 5
The Man Who Could Not Lose....5
The Last Chapter 5
The High Hand 5

Masterpiece Film Company
The Truth Wagon 5
Jack Chanty 5
Hoosier School Master 5
Lord Loveland Discovers America (coming).

Oz Film Company
The Last Egyptian 5
The New Wizard of Oz 5
Select Photo-Play Producing Co.
At the Old Cross Roads, D. 5
F. C. Whitney
The Chocolate Soldier 5

ALASKA FILM CORPORATION
The Lure of Alaska 7

CONTINENTAL FEATURES

Majestic
Ruy Blass.

Mutual Special
Mexican War Pictures.

N. Y. Motion Picture
The Battle of Gettysburg.
The Wrath of the Gods.
Zu, Zu, the Band Leader.

New Majestic
Sapho.

R. & M.
The Great Leap.
The Gangsters of New York.
The Battle of the Sexes.
The Floor Above.
The Dishonored Medal.
The Mountain Rat.
Home, Sweet Home.

Thanhouser
Moths.
Robin Hood.
A Legend of Provence.
Frou?Frou.
Joseph In the Land of Egypt.
Cardinal Richelieu's Ward.
Dope.

FICTION PICTURES, INC.
The Spanish Jade 5 parts

ITALA FILM COMPANY
Cabiria.
Treasure of the Louzats 4 parts
Jules Porel—Serpent 3 parts

GEORGE KLEINE ATTRACTIONS
The Naked Truth 5000
Julius Caesar 6000
Officer 666 5000
Du Barry 6 reels
Stop, Thief! 5 parts
The Woman Who Dared 5 parts
Who's Who in Society (coming) 3 parts
The Commuters (coming) 5 parts

LIFE PHOTO FILM CORPORATION
12—28. Springtime 5 parts
1 —11. The Avalanche 5 parts
A Modern Magdalen.

MUTUAL MASTER PICTURES
The Quest (American) 5 reels
The Lost House (Majestic)....4 reels
The Ooutcast (Reliance) 4 reels
The Devil (N. Y. Motion)....5 reels

PARAMOUNT PICTURES

Blazon Film Co. Reels
3— 4. "Rule G." 5

Bosworth
2— 2. Buckshot John 4
3— 8. Caprices of Kitty 4
3—11. Sunshine Molly

Famous Players
2— 1. Mistress Nell 5
2— 8. Her Triumph 5
2—11. The Bachelor's Romance 5
2—22. David Harum 5
2—25. The Love Route 4
3—18. Gretna Green 4
3—22. Are You a Mason? 4
3—25. The Commanding Officer 4

Jesse Lasky Company
1—25. The Goose Girl 5
3— 1. A Gentleman of Leisure 5
4—12. The Capture 5
4—22. Snobs 5

Lasky-Belasco
2—15. Warrens of Virginia 5
3—15. The Governor's Lady....5

Lasky-Liebler
1—28. After Five 5
Moroscoe Photoplay Company
3—29. Pretty Mrs. Smith

PATHE EXCHANGE, INC.
Week of March 29, 1915.
Exploits of Elaine, No. 14, D. 2 reels
Bray Cartoon Comedy "Police Dog," and Seringham (Colored Scenic) Split reel
The Bliss of Ignorance, D. (Balboa) 3 reels
The Gorges of the Tarn (Col. Scen.), and The Praying Mantis, Ed. Split reel
The Treasure, D. 1 reel

FICTION PICTURES, INC.
The Spanish Jade 5 parts

METRO PICTURES CORPORATION
The High Road (coming).
The Flaming Sword (coming).
Fighting Bob (coming).
The Shooting of Dan McGrew (coming.)
Cora.

Popular Plays and Players
Shadows of a Great City.
Heart of a Painted Woman.
B. A. Rolfe Photoplay, Inc.
Satan Sanderson.
The Cowboy and the Lady.

Tiffany Films Corporation
Heart of Maryland.
The Outlaw's Revenge (Reliance) 4
Enoch Arden (Majestic) 4
On the Night Stage (N. Y. Motion) 5
Man and His Mate (Reliance) 4
4—29. Help Wanted.

WORLD FILM CORPORATION

California Motion Picture Corporation
Salomy Jane 5 parts
Mrs. Wiggs of the Cabbage Patch 5
Mignon 4
Lily of Poverty Flat (coming)....5

Flaming Films
Without Hope 4 reels
Puritan's Conscience 3
Sybil of the Film 3
Frohman Amusement Corporation
The Fairy and the Waif 5

Lederer
The Fight 5
4—12. Hearts in Exile.
4—19. The Fifth Commandment.
4—26. The Lily of Poverty Flat.
5— 3. Woman and Wine.
5—10. The Butterfly.
5—17. When It Strikes Home.
5—24. The Boss.
5—31. A Phyllis of the Sierras.
6— 7. An Indian Diamond.
6—14. Always In the Way.

DELL HENDERSON
Director
Keystone Company
Edendale, Cal.

JOHN LANCASTER
Comedian
Selig Polyscope Company
Los Angeles, Cal.

WALLACE REID
Majestic-Mutual Company
Hollywood, Cal.

GEO. H. MELFORD
DIRECTING
For Lasky Feature Play Company.

FELIX MODJESKA,
Mutual Films
Hollywood, Cal.

C. J. BARR,
Mutual-Komic
Hollywood, Cal.

VIOLA SMITH,
Biograph Co.
Los Angeles, Cal.

LEE HILL,
Dramatic Leads.
Direction Donald McDonald,
Crown City Film Co.

EDNA MAISON
Universal Company
Hollywood, Cal.

PHIL. DUNHAM
Late Kalem Company
At Liberty
Care Photoplayers' Club

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Director
Albuquerque Film Company
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MINA CUNARD
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Hollywood, Cal.

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The PHOTOPLAYERS WEEKLY

Vol. 2. No. 6. LOS ANGELES, CAL., FRIDAY, APRIL 16, 1915. Price 5 Cents

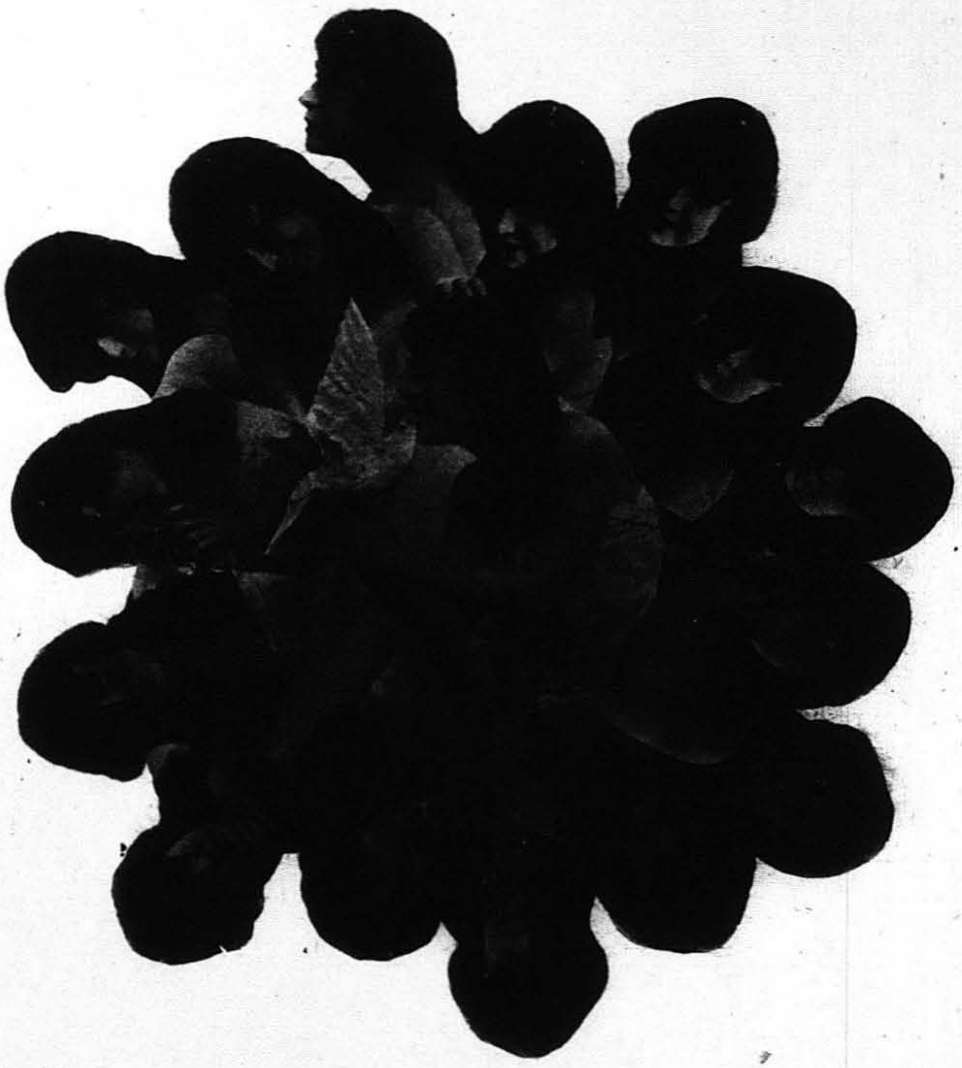


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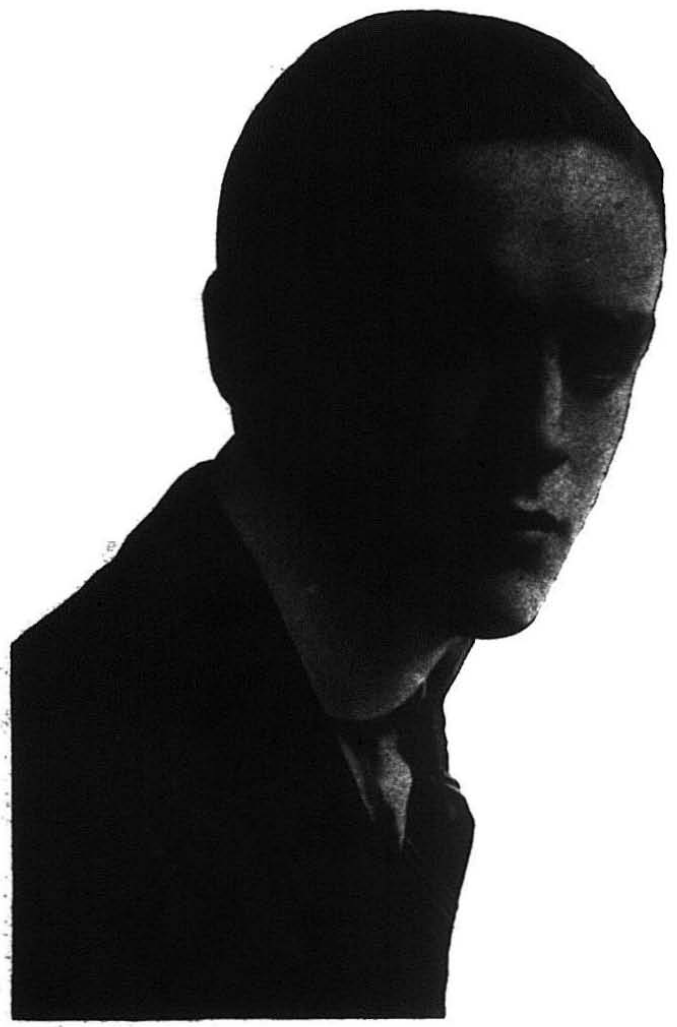
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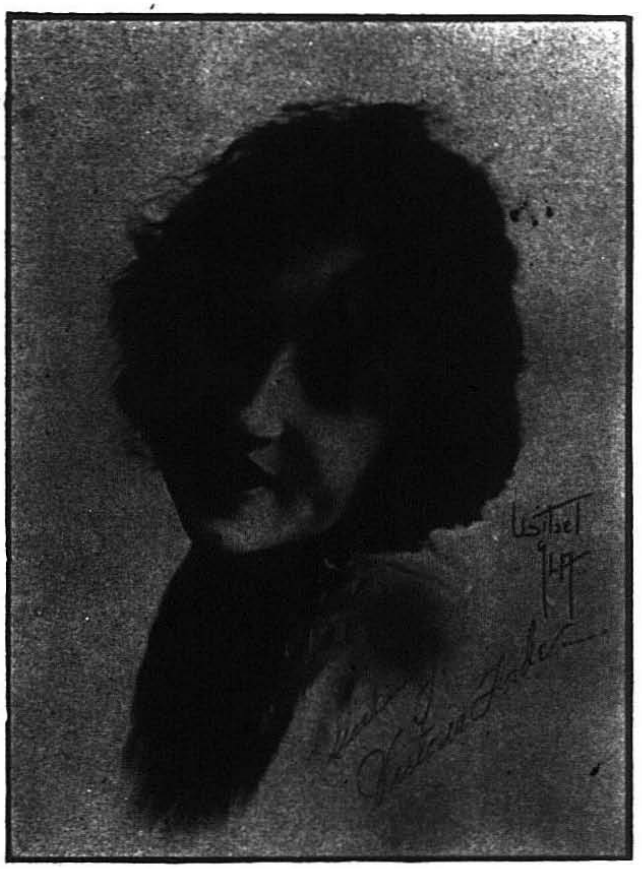
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PHOTOPLAYERS' WEEKLY
Published every Wednesday by
The Western Film Publishing Company

Office
Room 108
Hippodrome Theatre Bldg.,
Phones
F 1841
Distributed through Dunlap & Haynes, News Agents

New York Representative.....Frank P. Donovan
1431 Broadway, Suite 208

TERMS OF SUBSCRIPTION:
Single Copies 5 cents
One Year $2.00
Please make checks payable to The Western Film Publishing Company. Advertising rates upon application.

"THE SIGN OF THE ROSE" IS GIVEN ITS PREMIER SHOWING AT AUDITORIUM

Reviewed by F. McGrew Willis, Photoplaywright



There are those engaged in the business of manufacturing motion pictures who have held that a film play to be successful must contain a certain percentage of meledramatic thrills. According to the reasoners belonging to this class the longer the film the greater must be the thrills with which it is interpolated. That their reasonings are forever disproved was shown by the presentation of "The Sign of the Rose," at Clune's Auditorium Monday.

Personally I have always held that the elusive something known as "heart-interest" could carry a play through to success when burning autos dashing over cliffs and decorating the passing rocks with the occupants would find the audience asleep in their chairs. If a play can be constructed so that it contains elements of heart-interest and logical melodramatic situations it is of course all the better for both, but if it is to contain but one, the wise manufacturer will select the play which grips the sympathies and tugs at the heart-strings of the spectator.

There is but one "thrill" in the entire length of "The Sign of the Rose," and that is where the auto strikes the Italian's little girl, played in a remarkable manner by Blanche Schwed. This is undoubtedly the most cleverly "pulled" auto accident ever filmed. The machine seemed actually to hurl the child several feet and that it was a real thrill was testified by the gasps of horror among the audience. The accident was all the better for the fact that the audiences' sympathies were with the child.

As is too often the case in accidents in filmland, the big scene will carry to death the villian of the piece and as a consequence the audience will chuckle with enjoyment that he has at last met his just deserts. But in such an accident as this the affair is one of the most tensest moments of the play and portrayed in the manner that it was here it is a big factor in the success of the entire piece.

From practically every standpoint the production is flawless, but I am going to come right out and say that I believe it would have been even better if the spoken drama had been left entirely out and the film used to portray the entire play. There seemed to be something jarring in the action when the curtain rose and the illusion was destroyed. The great reason for this is that the pictures can follow every character and the story runs more smoothly. Of course the act accomplishes its purpose—to let Mr. Beban give a remarkable exhibition of his prowess as a character actor.

One thing that was disappointing was the fact that little Thelma Salter, who up to this time had practically stolen the show, was brought on the stage and was not given a line or so much as a gesture for her final part. The child is one of the most accomplished little actresses I have ever seen in films, and she won her way to the hearts of the audience. The scene in which she showed her fear of the Italian was one of the best bits of acting in the entire play. If the play had been completed in film she would have been given a chance to carry her part through to its conclusion and no doubt would have carried off more than her share of the honors.

There is nothing by which "The Sign of the Rose" can be compared to for those who are looking for comparisions. To my knowledge it is the first play of such length that does not depend on spectacular scenes or big sets for its success. As far as story goes the play is very ordinary but new touches were added in showing the views of Santa Claus and these scenes were well carried out. Another part deserving of mention is the scene showing the birth of Christ.

The direction was almost perfect and the cafe scenes in which Phil Griswold, as played by Jack Nelson, and Robbins, played by Jack Davidson, gave the dinner to their friends, including a number of remarkably pretty girls, were exceptionally well handled and, instead of being vulgar as drunkenness usually is, were actually enjoyable and amusing. This is about the first time that any producer has succeeded in showing a bevy of girls under the influence of liquor in any but a repelling manner. Even the stern-eyed censor will no doubt be compelled to admit that the scenes are inoffensive.

One remarkable fact about the play, and possibly only those engaged in moving pictures themselves will notice it, is that there are no sub-titles informing the audience of the passage of time. For a film of its length to have the entire story spread over a couple of days is something of a novelty in pictures. Let us hope for more of them.

The scenes of the piece were all well chosen and those taken in the East Side quarter of New York were very well handled and true to the environment in which the Italian laborer lived.

The cast was fully equal to the play. Andrea Lynee gave a very strong portrayal as the mother of the kidnapped child, especially when she appeared in person in the final act. W. J. Kane, as the officer, played that part as audiences are supposed to know millions of the law in the great metropolis. The part of the father of the little girl, taken by Hayward Ginn, who also had a chance for some good acting as the older brother, was very well done. Of course Mr. Beban, whose acting in the vaudeville version of the play is remembered by all who attend the two-a-day houses, was the star of the production, as was intended.

People in the audience behind the writer wondered why the call boy didn't knock on the dressing room door of little Thelma Salter. Certainly she deserved it.

As a final thought the death of the little girl of the Italian was very well directed. The use of cut-backs was never put to better advantage than when repeated flashes, showing the boy holding the Christmas presents and waiting for the call to hurry in the room with them, were thrown on the screen. This and the restrained acting of Mr. Beban, who instead of throwing himself across the body of his child, as is too often done in pictures, gave a portrayal of grief that should be a revelation to those engaged in producing and acting screen plays. The greatest grief is not always shown by the most gestures.

The play undoubtedly marks the beginning of genuine features that depend on nothing but the story and acting to carry them through to success. No melodramatic thrills or sets costing thousands of dollars to put up are needed when plays of this kind can be secured and put on in the manner "The Sign of the Rose" was.

PHOTOPLAY AUTHOR'S LEAGUE ELECT OFFICERS AT FIRST ANNUAL MEETING

Invitation is Extended to all Photoplay Authors to Come on Selig Movie Special

The photoplay Authors' League held its first annual meeting Saturday evening and elected officers as follows: Frank E. Woods, incumbent, President; Russell E. Smith, Vice-President; Hettie Gray Baker, incumbent, Secretary; Richard Willis, incumbent, Treasurer; Richard Harding Davis, incumbent, Second Vice-President; William Lord Wright, Third Vice-President.

For Board of Control: David W. Griffith, Mary O'Connor, William E. Wing. These, together with the above officers, will form the entire board.

During the first year of its existence, the Photoplay Authors' League has not only built up a large and flourishing membership and published "The Script," its official monthly publication with great financial success, despite the very heavy expenses, but the organization also has been instrumental in opening a most decisive war against unscrupulous, fake, scenario schools flourishing throughout the United States. The League, through personal efforts of Russell E. Smith, has secured complete data from these offenders and has exposed them with such effectiveness that they have been driven from the advertising and editorial columns of magazines and publications generally throughout the country. In a number of cases, the "schools" themselves have been put out of business. The organization also has lent its influence to the Willis bill, favoring copyright for photoplays, and has done much to get that measure before Congress. The League also has given absolute protection to members with grievances, securing satisfactory settlements in every case.

Included in the membership of the Photoplay Authors' League are the leading professional writers and recognized authorities of the motion picture story profession, all of them actively co-operating with officials of the lively organization.

An enthusiastic invitation for all photoplay authors to come to the Exposition State on the Selig Movie Special, and promising a reception and entertainment worthy of the occasion, was passed unanimously by the Photoplay Authors' League in annual session last evening.

The many members present listened to the plans outlined for writers and others who took advantage of the Selig de luxe excursion to California, and responded with applause and several appropriate motions.

A meeting of the new Board of Control, consisting of President Frank E. Woods, Hattie Gray Baker, Russell E. Smith, D. W. Griffith, Richard Harding Davis, William Lord Wright, Richard Willis, Mary O'Connor and William E. Wing already has been called to outline plans of entertainment for the writers who will be here in July, one of the most beautiful months of the year.

Those present also were informed of the Selig contest in connection with the Selig Movie Special's trip, and, during the discussion which followed, expressed full appreciation of the proposition.

The League, in its resolution, urges all photoplay writers to take advantage of the opportunity to visit the greatest film colony in the world and to get acquainted with their many fellow craftsmen in the Golden State.

FIRST VITAGRAPH DIRECTOR IS DEAD

Word of the death in California of William V. Ranous, the first director employed by the Vitagraph Company and a pioneer in the field of motion pictures was received at the Brooklyn studio of the company Saturday. Mr. Ranous is survived by a widow.

William V. Ranous joined the Vitagraph Company at its inception, after a long career on the stage. His first work was in writing and then producing his own scenarios, under the direction of Mr. J. Stuart Blackton.

Mr. Ranous was responsible for many of the improvements that were made in the manufacture of motion pictures, and he was among the first to use a completed story in the animated art. Mr. Ranous, soon after joining the Vitagraph Company, organized his own company of players and adapted many stage successes for the camera.

Several years ago Mr. Ranous severed his connection with the Vitagraph and went into business for himself. This venture was not successful and after a short time he returned to the Vitagraph Company. His health failing, he was sent to the Pacific Coast with a company and produced many of the realistic pictures that the Vitagraph Company has presented.

Although he had been constantly employed by the Vitagraph Company, Mr. Ranous left his widow in straightened circumstances, and a fund has been started for her by the Vitagraph players, headed by a subscription of $100 by the officials of the company. Mr. Ranous was about 60 years old.



Edwin Carewe, Emily Stevens, Frank Elliott in "Cora," a Rolfe Production in five reels

EDWIN CAREWE DIRECTING AND PLAYING LEADS FOR ROLFE PHOTOPLAY, INC.

Edwin Carewe, director for the Rolfe Photoplays, Inc. is at the present playing the leading male role in "Cora," the five-reel feature now being directed by Mr. Carewe.

Miss Emily Stevens is being starred in the title role, which was created on the dramatic stage by Madame Bertha Kalich and Mr. Carewe supporting her. He has produced the "Cowboy and the Lady" for the Rolfe Co., in which five reel feature Mr. S. Miller Kent was starred. Mr. Carewe was stage director for J. M. Weber of Weber and Fields, for two years with the Lubin Film Co. and also with the World Film Corporation.

BURR McINTOSH FILM CORPORATION STARTS WORK

Burr McIntosh has come back to his first love—"The Photograph." He has organized the Burr McIntosh Film Corporation to make that work possible. Inasmuch as Mr. McIntosh has an artistic soul and being a trained photographer and an experienced actor, the moving picture fraternity may look forward to receiving from him and his company features of merit. The first feature to be turned out will be based on F. Hopkinson Smith's masterpiece, "Colonel Carter of Carterville." This is a story which has enjoyed a well sustained vogue among those who appreciate qualitly, as well as gripping moments. The director will be Howell Hansel, whose reputation is based on the work he did in producing the famous serial, "The Million Dollar Mystery." Work has started on this feature and it is to be released on the World Film schedule in the June calendar.

Mr. Morgan Belmont, son of Mr. August Belmont, well known financier, recently showed at the World Film Studio, at Fort Lee, some pictures taken in Alaska during his recent hunting trip.

MARGARET GIBSON LEAVES VITAGRAPH FOR NEW YORK MOTION PICTURE CO., UNDER DIRECTOR RICHARD STANTON

Ella Margaret Gibson is the youngest leading lady in the New York Motion Picture Company. She is the star of the Western contingent located in Santa Monica, Cal., and in spite of her youthfulness has portrayed many parts. Her career has been brimful of interesting events, and her record of artistic achievements is one which any actress could well envy. Miss Gibson was born in Colorado Spring, Colo., Sept. 14, 1895, which makes her but nineteen years old on her last birthday. Her parents were both professional entertainers, her father being a musician and her mother a vocalist. The father's name is Ellsbarry J. Gibson, born and raised in Iowa and emanating from Scotch-Irish stock. The mother's maiden name was Celha Ella Fisher, born in Jamesport, Mo., of English ancestors. In her youth the mother was noted for her beauty and her ability as a singer. The mother's father was also a professional vocalist, and the mother's mother was an exceptionally successful professional dancer. It can be readily seen that Margaret Gibson comes by her great talent naturally. Miss Gibson's schooling, so far as public schools are concerned, was somewhat limited, owing to the professional activities of her parents. She attended school in Colorado, Kansas and California, but the greater portion of her education was received at the hands of her mother, who, because of her early life and experiences in professional circles, realized the disadvantage under which the child of professionals is usually educated. The professional environment in which Miss Gibson was raised, and a prudent mother's thoughtfulness, has done more for the little Vitagraph star, in the matter of education, than most girls receive in many years at girls' colleges. In a semi-professional way, Miss Gibson has been appearing on the dramatic stage practically all of her life. Her first bona fide theatrical engagement was playing a child's part when about twelve years old. This was in Denver, Colo. Her success was all that could be expected. Later on, she made several tours through the western country, playing vaudeville engagements. Before she was fifteen she was the ingenue and soubrette in a permanent stock company located in her home town, Colorado Springs. With that organiaztion she portrayed nearly one hundred different parts. Early in 1912 Miss Gibson became interested in the possibilities of motion photography. Being employed in Los Angeles at the time, she applied to the western Vitagraph Company and was immediately engaged. For several weeks she portrayed minor parts in the pictures, an experience which taught her the demands of the camera. At this juncture the regular leading lady of the company was transferred to New York, and Miss Gibson was given an important part against the judgment of her managing director. Her years of successful theatrical work and her knowledge of the camera, made it possible for Miss Gibson to immediately demonstrate her right to the position. Her success was instantaneous and emphatic. She immediately was placed at the head of the Vitagraph western company and continued in that capacity. She has never appeared with any other film Company.

Miss Gibson is essentially a western girl. She is a splendid horsewoman, a skillful automobile driver and a veritable fiend at "roughing it" in camp life. Every phase of rugged nature, with its animal life, makes direct appeal to Miss Gibson, with the result that this famous little Vitagraph star is simply natural, free-from-care, modern girl entirely devoid of the profesisonal conceits and jealousies usually associated with successful actresses. Her knowledge and love of life in its natural forms, probably accounts for the direct naturalness and simplicity for which her professional work is justly celebrated.

Her first picture with the New York Motion Picture Co., is "The Sea Ghost," in two reels, directed by Richard Stanton.

The Vitagraph Company announce they have secured for picturization, two of the most popular plays of the past decade. "The Writing On the Wall," which was originally produced by Olga Nethersole, and "Glorious Betsy," in which Mary Mannering starred with success. Both plays lend themselves admirably to photo-drama production and a strong Vitagraph cast is being selected for their presentation on the screen.



DIRECTOR AL CHRISTIE
Nestor-Universal

Universal Notes

After many weeks of strenuous work, Burton King has completed the twelve-reel serial, "Under the Crescent," featuring the Princess Ibrahim Hassan in a pictorial expose of harem conditions in the Orient as experienced by herself. The Princess has left for San Francisco where she is to remain for a time with her mother, leaving later for New York.

Pauline Bush is this week playing in a two-reel picture of unusual strength, entitled, "The Heart of Cerise," a photoplay entirely different from the greater part of the DeGrasse productions.

Seven-year-old Doris Baker, who played in "Little Lord Fauntleroy," and also with Leslie Carter in "The Heart of Maryland," has been engaged to play with Gene Gauntier and the DeGrasse company in the future.

Several of the players in Roy McCray's Joker Company are wandering about the studio grounds tenderly feeling their heads as the result of a premature powder explosion in the production of "Nothing Ever Happens Right." The concussion stunned several of them and put the camera temporarily out of commission.

Returning early Saturday morning from San Bernardino where he had gone with the Otis Turner Company to stage several wreck scenes for the "Black Box" serial, Frank MacQuarrie, clad in his pajamas with an old suit over them, was stopped within two blocks of his home by two policemen who insisted that he was a burglar or at least was up to some sort of outlawry. After much discussion with the added proof of the make-up kit in his suit case, they allowed him to continue his way, but not without considerable shaking of the head and dubious looks on their part.

While wandering about the Universal studio recently Treasurer P. A. Powers approached a group of carpenters and began plying them with questions. For several minutes he stood there asking first about one thing, then another and at length thanked them and started on his way. Before he was out of hearing, however, he overheard one of them remark: "Gee, that guy don't want much for his two-bits, does he?"

They had taken him for one of the visitors to the city!

At last there has been found a sure way to get the goat of Herbert Rawlinson, leading man with the Turner Company in the production of the "Black Box" serial.

While on a recent trip to Oxnard, the company attended an exhibition of the skill of a dealer in black magic. When the latter called for one of the audience to come up to the stage, the company insisted that Rawlinson be

the one. After much urging, he consented and what happened to him was a plenty. The climax came, however, when after being locked in a cabinet with the magician both of them tied to chairs, he was brought out and shown to the audience, hair mussed, collar off, shirt open, trousers pulled up to his knees and generally disheveled. The roar of laughter that greeted his appearance brought a blush to his face that arises even now whenever the subject is mentioned. His goat is gone and no matter where or when the occurence is mentioned, his dignity flies out the window or disappears somewhere and leaves him blushing furiously and wondering why he ever let them persuade him.

J. Warren Kerrigan of the Kerrigan-Victor Company is this week playing in the first comedy drama he has appeared in for two years. The story is entitled "The Oyster Dredger," and was written especially for Mr. Kerrigan by director Lon Chaney.

Hobart Bosworth has started on his first picture since joining the Universal forces at Universal City. The story will be released in four reels under the title, "Fatherhood."

Otis Turner and his company of special feature players have returned from San Bernardino where they have been staging wreck scenes for the "Black Box" serial.

Universal City has its own Photo Studio. Photoplayers' can now have their photographs taken direct at the studio without delay.

A real police force is being instituted at Universal City and Miss Laura Oakley will be chairman of the board. All Universal Guards are former policemen of the L. A. Department.

Five hundred traffic managers from all over the country will be entertained at Universal City with a Spanish barbecue by the L. A. Chamber of Commerce. About Fifteen hundred people are expected to participate.



LOIS WEBBER

BUSHMAN ENGAGES WRESTLING TRAINER

Runs Five Miles a Day to Harden Iron Muscles

Francis X. Bushman, Essanay actor, who has been a proficient wrestler for years, has taken up systematic training in this work. He has engaged Tony Ball, the well-known professional, as trainer.

Every day they are on the mat in the Essanay studio. In addition, Mr. Bushman is going through the regular course that a professional does when preparing for a wrestling bout. He runs five miles a day, skips the rope, uses dumb bells, Indian clubs, weights, the medicine ball and goes through other stunts to develop every muscle.

"I do this largely for sport and to keep myself in perfect condition," said Mr. Bushman, "but it is all a help to me in my photoplay work."



KITTY STEVENS PLAYS "SUNSHINE MOLLY"

Miss Kitty Stevens, late of the Rolfe Photo Plays, Inc., started her theatrical career when she was 16 years of age. She studied Dramatic Art under the well known Jessie Alexander, after which she played for John P. Slocum in the "Jewel of Asia" company.

She then toured through Canada, playing all the largest concert halls in that country and after playing several successful seasons in vaudeville on the Orpheum and Loew circuits.

It was while spending her vacation in Sunny California, that Miss Stevens was impressed by Motion Pictures, and after an interview with several of the managers, succeeded in joining a company in Los Angeles.

Miss Stevens played with Max Figman for the Masterpiece Film Co., also the Albuquerque Feature Film Co., and later joined the B. A. Rolfe Photo Plays, Inc., and played the role of Dance Hall Molly in the Feature Photo Play, "The Cowboy and the Lady."

She has scored her biggest hits in heavy emotional parts. She is an all 'round athlete, a very clever horsewoman, and her directors speak very highly of her work on the screen. We hope to see more of Miss Kitty Stevens' splendid work in the near future.

Inceville Notes

George Fisher, the young Inceville juvenile, was subjected to a tantalizing experience recently during the production of "The Darkening Trail," the forthcoming four reel feature of the New Yorw Motion Picture Corporation in which W. S. Hart will be starred. Fisher was playing the part of Jack Sturgess, a cad from the city who goes into the Yukon country to escape marrying a girl he has betrayed. In Hope City, he is tormented by the miners on account of his superior attitude. In taking the scene, Mr. Hart, who also directed the production, instructed the miners to shoot at Fisher's feet and make him dance. They shot and moreover shot real bullets, so that Fisher had the time of his life evading a leaden pill in his leg.

Louise Glaum's reputation for portraying vampirish women is daily becoming more pronounced. The beautiful leading woman of the New York Motion Picture Corporation is possessed of versatile ability, but the greater number of her characteristizations since joining the Ince forces have been those of Bohemian types. Her next appearance will be in support of W. S. Hart in a four-reel feature entitled "The Darkening Trail," a gripping story of the Yukon country.



WM. S. HART,
who is to be starred in the "Darkening Train," a forthcoming Ince Feature Production to be released on the Mutual Program, April 29th.

LUNG SPECIALIST ASSISTS IN INCE PRODUCTION

Enid Markey Presents Girl in the Throes of Pneumonia.

That none might criticize the manner in which Enid Markey played the part of a girl in the throes of pneumonia, Dr. H G Levengood, the noted lung specialist of the Pacific Coast was called upon recently to assist Produced Thomas H. Ince in staging a scene for "The Darkening Trail," a strong four reel feature, starring W S Hart, soon to be released on the Mutual Program by the New York Motion Picture Corporation.

The scene depicts Miss Markey raving in a delium, caused by her exposure to the Alaskan elements. Miss Markey declared she had never suffered pneumonia and hence did not know how to act the part. Rather than risk the chance of making the actress look more like one with whooping cough than with pneumonia, Mr. Ince persuaded Dr. Levengood to visit Inceville and show Miss Markey how such a victim would act. For an hour the celebrated physician instructed Miss Markey before the scene was photographed. Then he consented to appear before the camera himself with Mr. Hart, the star.

Dr. Levengood professed to be smitten with motion picture acting and hinted to Producer Ince that if ever the medical profession becomes unnecessary he would ask for a job as an actor.

ROLFE STUDIO NOTES

There are three companies kept busy under the Rolfe banner. The Eastern company is under direction of Ed. Middleton producing "The Flaming Sword," with **Lionel** Barrymore and Jane Gray. Wm. Faversham **has signed** contracts with the Rolfe forces and will soon **commence** his first picture.

Director John W. Noble has just finished "The High Road," featuring Miss Valli-Valli. His two coming productions will be "Fighting Bob," featuring Orin Johnson and Olive Wyndham and "My Best Girl," featuring **Max** Figman and Lois Meredith. Mr. Noble's latest release is "Satan Sanderson." All Rolfe Productions are through the Metro Film Company.

"IOLE, THE CHRISTIAN" TO BE SHOWN AT CLUNE'S BROADWAY

One of the most unique one-reel dramas ever released is to be shown at Clune's Broadway, the last of this week. It is a play of ancient Rome, entitled "Iole, the Christian." The play was produced by Burton King from the script by F McGrew Willis, and features Virginia Kirtley, Robyn Adair and Ed. Brady. Scenes of the play were taken in the beautiful Hazard grounds on South New Hampshire street and along the rugged coast near Playa Del Rey. The interior sets were especially built for the production under the personal supervision of Mr. King.

"FIFTH COMMANDMENT" AT WOODLEY'S

Julius Steger, and his world famous vaudeville playlet, "The Fifth Commandment" amplified into a superb five reel photoplay, will be seen as the stellar attraction at the Woodley theater during the coming week. It promises to be one of the most elaborate film productions shown here for some time. Steger and his playlet dealing with the taking of human life are famliar to every patron of the Orpheum circuit, for the act has been a repeater for many years. Steger is one of the most talented emotional actors on the American stage today and his advent into the movie field marks an important epoch. Manager Seth D Perkins of the Woodley has arranged for a harpist and singer to render in accompaniment with the great pipe organ the incidental music that helped make the vaudeville playlet a success. "Cabiria' 'the twelve reel spectacle will positively be shown for the last times today and tomorrow.



CECIL B. De MILLE,
Director General
Lasky Feature Play Co.

JESSE LASKY SOON TO RETURN TO STUDIOS

Mr. Jesse L. Lasky, who has been spending some weeks at the New York executive offices of the Jesse L. Lasky Feature Play Co., is soon to return to the studios in California. During the current week the offices in New York will be moved from the old 48th Street address to a new building with special accommodations at 120 West 41st Street

Leo White is put through some stunts in the Essanay comedy, "The Champion," that would shame a college fraternity initiation. He is pounded on the head with a heavy weight, ducked under a showed bath and shot through a door twenty feet into a yard, tumbling heels over head. "If I wasn't an acrobat, my neck would have been broken a dozen times," he declared.

THE BIG IDEA



Paramount in the minds of exhibitors of motion pictures is to serve their patrons with the best pictures obtainable in the World of Film and to present them in the most perfect manner.

The Universal demand for better pictures has already resulted in a General improvement and has added greatly to the uplift of the motion picture art.

It is conceded by all the motion picture trade that it is to the Mutual advantage of themselves and patrons to procure the projecting apparatus made perfect by years of experience.

POWER'S CAMERAGRAPH No. 6A

Write for Catalog "P"

NICHOLAS POWER COMPANY

NINETY GOLD STREET, - - - - NEW YORK CITY

Selig Notes

"You see, it was like this," explained Tom Mix, the Selig cowboy-actor-director. "Someone has been teaching that hoss the 'hesitation.' At least that's the way it strikes me. I fell off all right during the scene yesterday, but the nag put his foot right on my middle. Instead of going away from there, he hesitated and did some new-fangled movements. I can't swallow well yet and I am beginning to have suspicions regarding a couple of my ribs," and the dare-devil walkade away muttering to himself. But the dare-devil walked away muttering to himself. But is supposed to save him from death.

After shooting away 50,000 rounds of ammunition, Director E. A. Martin called it a day's work Sunday, although the Selig army will have to assemble several more days to complete the battle scenes of the feature, "The Hideous God, War." The anti-war production is piling up thrilling film footage rapidly.

The Selig blondes are heart-broken. An enforced separation placed one at the Mission studio, Edendale, while the other remained at the Selig Jungle Zoo. As both are pining away it is planned to hurry the absent one through her picture and restore her to the arms of the other weeping actress.

A contest is on at the Selig Jungle Zoo to see which male actor or employe will be the first to secure a ride in Bessie Lyton's new limousine. Thus far the selfish thing has thus honored her women friends exclusively.

Another convincing sign of hard times is found in the fact that Kathlyn Williams has received but one proposal by mail during the past two weeks. The Selig star is beginning to believe in the effectiveness of the high cost of living.

William Stowell, the Selig six footer, absolutely refused to hold a tiger by the tail during a scene recently. After Bill's goat had romped all through the Selig Jungle Zoo, the actor discovered that the stunt had been faked up for his special benefit.

Tom Santschi, the old-time Selig favorite, is a fine auto mechanic but refuses to work at the trade.

Lyllian Brown Leighton has the painting art beaten when she attacks a yard of cloth with needle and colored silks. Still she persists in playing rare comedy for the Selig Polyscope Company.

Comedian John Lancaster once was a champion potato raiser but he abandoned it to appear in pictures, mostly under the Selig Diamond brand.

Sidney Smith, the juvenile of the "Red Head" series and other Selig comedies, has been offered a position on a ball team. Nothing doing.

Edith Johnson previously secured an income merely posing for photographic pictures but that was before the film bug bit her and caused her to join the Selig army of studio stars.

Director E. J. LeSaint, the Selig director, has taken to horseback riding. While this is hard on the horse, it is fine for clearing out the cobwebs.

Colin Campbell, the Selig feature director, has not had a photograph taken in 20 years, and yet he was in the "light" before taking to the film game many years ago.

Lee Morris, one of the Selig Jungle Zoo comedians, who ran from Los Angeles to Pasadena last winter, when a joker cried that a lion was loose, is to appear in an animal scene during the "Bloom Center" series. An aged tabby cat has been engaged for the other role.

Stanley Twist, one of the business managers at Universal City, has returned to the studios after several days under the care of a physician, due to a nervous breakdown.



MAE MARSH.

Mutual Notes

Chester Withey of the Edward "Komic" Dillion's tribe of Mutual fun makers, is resurrecting his old wardrobe. In one week he made eleven changes in street costume, and he hasn't been seen entering a tailor shop for the past two years.

Lillian Gish is expected back almost any day from her vacation trip that she is spending with her mother, visiting in Massillon, Ohio. This is Lillian's first leave of absence since coming to Sunny California.

One of the youngest and most successful directors in our celluloid game is John B. O'Brien, better known to his studio associates on the Griffith-Hollywood lot as "Jack." Griffith has pronounced him one of his most capable producers.

His demonstrations as a producer of photoplays that contain merit have been very visible in the past few years.

Some of his most recent accomplishments at the Griffith studio are a four-reel picture version of Thomas Nelson Page's, "The Outcast," the fiction stories of which appeared in the Saturday Evening Post; the Russel E. Smith picturization of Richard Harding Davis' "Captain Macklin"; and at the present he is actively engaged in an original four-reel Majestic photodrama, "Her Shattered Idol" with Mae Marsh and Robert Harron as the featured players.

Fay Tincher, the Griffith-Komic comedienne in "Ethel's Disguise," dons the clothes of a dashing young hero. One day recently, while working out on exterior scenes, Fay was beckoned by an elderly looking woman, who was seated in her limousine, stationed on the opposite side of the street. It was quite evident that her disguise was complete, so she marched herself in the desired direction. Upon her arrival there, she learned that the chief object of her being addressed was to inquire if she would consider a position as chauffeur. Fay thought she would continue the joke, and asked for a fabulous sum for her weekly services. The reply she received was a very discouraging one.

Wallace Reid, the Griffith-Mutual player, is a violinist by natural instinct. Never has he succumbed to the charms of a female tutor, but it seems that he was created with a complete musical education. In the Mutual feature, "A Yankee from the West," taken from Opie Reid's novel of the same name, there are some scenes in the interior of a western saloon. Wallace Reid, who is playing an important part in the same, induced Director George Siegmann to allow him to play the instrument of which he is so proud in those particular scenes. Siegmann, realizing that it would be great local color in the scenes, granted him immediate permission. The result is that Reid's naturalness in handling the violin is a great asset to those scenes.

Plans are under way at the Reliance and Majestic studio for the erection of a new executive building. The present one has become quite crowded, due to the continual increasing of office staffs. It is said that a portion of the new building will be reserved for the scenario department. The new restaurant building was officially opened on April 6th and has a large seating capacity. A very moderate fee is charged for a mid-day repast in the new Mutual dining room.

Elmer Clifton has joined the ranks of film actors who perform sensational feats in motion picture plays. Recently, a scene calling for this Mutual favorite to alight on a chain that transfers freight from the wharf dock to the upper dock of a steamship was planned by Director R. A. Walsh.

The Pacific Navigation Pier at San Pedro was selected as a location for the planned sensational scene, and Elmer Clifton to perform the difficult task. The camera ready, Clifton made preparation to alight on the fast moving freight transfer chain as it was making its last haul, to make connections with the embarking steamer. Luckily, his flight was a safe one, although it wouldn't have been had not the captain on the boat yelled words of encouragement to him to hold on as he was rapidly chainaplaning through the air. Clifton's contention that a film actor should keep himself in physical trim seemed to ring true in this episode.

Henry Walthall, the popular Griffith player, is still overjoyed with the fact that he has returned to his first love, the Griffith studio. He is still appearing in the Russel E. Smith adaptation of Ibsen's "Ghosts."

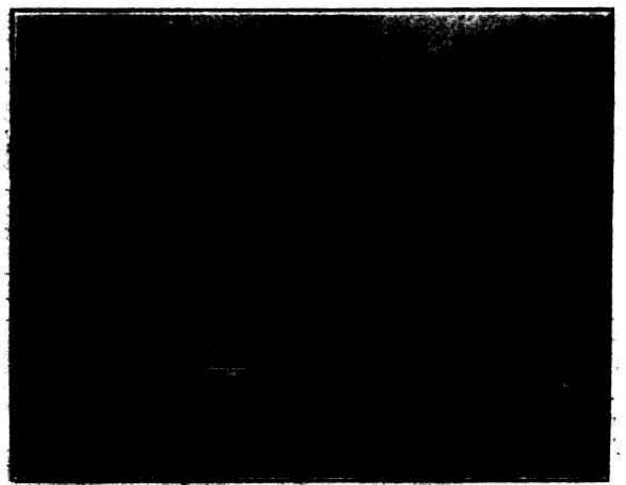


Thos. H. Ince (on the right) conferring with Raymond B. West, the "Boy Director" regarding one of the difficult scenes for "The Cup of Life," the forthcoming five part feature in which Bessie Barriscale will be starred—Others in the picture are Frank Borzage, Arthur Maude and Miss Barriscale.

BESSIE BARISCALE HAS HER TROUBLES WITH GOWNS DURING FILMING OF "THE CUP OF LIFE"

It seemed that a jinx of some freightful mein hovered over Bessie Barriscale during all the time that she was engaged recently in appearing before the camera in "The Cup of Life," the big feature in which she will soon be starred on the Mutual Program by the New York Motion Picture Corporation. Miss Barriscale plays the part of a beautiful shop girl who forsakes her sister to follow the "easiest way" and for the true characterization of the role she needed five different gowns, each of which was an expensive importation from Paris. First, the war delayed the transportation of the gowns. Then, as she was donning the most beautiful of them, the hem of it caught on the edge of a loose board in her dressing room and a bottle of the blackest ink was spilled. Five days intervened, between the time the gown was taken to the clean-

ing establishment and the staging of the scenes in which it is shown. But this was not all. The little star tired of packing the gowns in a valise each night, and so late one day decided to leave them in her dressing room overnight. It chanced that a terrific rain storm broke over the studios during the night and ruined parts of two of the creations. These had to be replaced by a domestic modiste and this necessitated another delay. The ill-luck that befell her during the production, however, did not interfere with Miss Barriscale's work. Her interpretation of the role of Helen Fiske, in "The Cup of Life," is said to be the most remarkable piece of work she has ever done in all her career as an actress, either on the legitimate stage or the screen.



JOHN W. NOBLE, Director
CHAS. HORAN, Assistant
H. O. CARLETON, Cameraman

JOHN W. NOBLE, DIRECTING FEATURES FOR ROLFE

One of the most able of directors producing features in the West is John W. Noble, with the Rolfe Studios.

Mr. Noble is a man of wide experience, and at one time gave a helping hand to the organization of the Thanhouser Film Co. He was with this company for three years, later joined the Universal Co. for one year and also the Mutual for the same length of time.

Mr. Noble comes from the U. S. Army, having served in the Philippines as lieutenant for nearly eight years.

Upon his return to the United States he became interested in Motion Pictures and he has made features ever since.

He is well liked by all those he associates with and his pictures are among the best on the market.

NEW YORK MOTION PICTURE PARTY EXCEEDS SPEED LIMIT. NABBED—BUT, CLEVER "ACTING" SAVES PARTY FROM FINE

Reclining leisurly in the rear seat were three men. In the front beside the driver, sat a beautiful youny woman. None essayed to talk for the dizzy speed at which the high powered machine was traveling made conversation impossible. Out beyond the limits of the city sped the car. Into the suburbs it dashed and careening first to the right and then to the left it headed, guided by the hand of its pilot, toward Santa Monica.

The three in the rear were Frank Borzage, Arthur Maude and Howard Hickman. She in the front was Bessie Barriscale. The entire party had been working that afternoon in Los Angeles, enacting some of the big scenes for "The Cup of Life," the forthcoming feature production of the New York Motion Picture Corporation on the Mutual Program, in which Miss Barriscale will be starred. Dusk had fallen and, with their make-ups still on their faces, they were being whisked—rather, catapulted—back to the Inceville studios.

"A little faster," suggested Borzage, at length, to the chauffeur. "Yes, yes, we're going jolly well too slow," rejoined Maude, who is an Englishman. "That's what I say," declared Hickman, "hit 'er up a bit." "Oh, please, don't tell him to go faster," said Miss Barriscale. But the driver acted on the advice of the men and opened his throttle to the highest notch. The big auto tore over the road.

Suddenly, Hickman glanced over his shoulder and startled everyone with: "Waith a minute! I think I see a single light following us." Before the others could turn, Mr. John Law, on a motorcycle, was beside the machine. He immediately proceeded to fill out a summons, when Borage's quick wit came into play. "Hold on there, officer," said the young leading man, "this man's deathly sick and we're rushing him to his home"—and he pointed at Maude, who seized the situation and purposely turned pale. The cop let them all go.

WONDERFUL SPRING SEASON FOR PRODUCING OF SUMMER RELEASES NOW BEING BEGUN BY JESSE L. LASKY FEATURE PLAY COMPANY.

Photodrama Vehicles for Edgar Selwyn, Ina Claire, Charlotte Walker, Fannie Ward, Donald Brian, Louis Mann and Others

A wonderful season of Spring producing for summer releases is just now being inaugurated at the studios and on the ranch of the Jesse L. Lasky Feature Play Company. Apart from the progress already made on the special release, recently announced, the Lasky company, it is stated by Mr. Samuel Goldfish, is producing more elaborate offerings than ever before. The fact that certain of the legitimate stars are drawing their regular seasons to a close, makes it possible to begin work very soon for the productions in which such artists as Edgar Selwyn, Ina Claire, Charlotte Walker, Fannie Ward, Donald Brian and Louis Mann are to make their initial screen appearances.

Though the contracts with these six notable artists, as well as similar contracts with other stars, were signed and announced some time ago, it was naturally not possible for them to abandon their tours at the moment, and a certain amount of delay in starting work for their photo dramatic vehicles was unavoidable.

Miss Ina Claire is alredy at the Lasky studios in Hollywood, California, and Mr. Selwyn, who is also on the ground, is dividing his time between the studios and the ranch, making preparations for "The Arab." Whole villages are being constructed on the ranch, in order that every detail of "The Arab" may be perfect, and Mr. Selwyn says that he is each day impressed anew with the money, labor and art put into the making of Lasky productions. Miss Claire's play, which may be described as comedy with a strong romantic interest, is named "The Wild Goose Chase," and is a picturization of one of the most successful legitimate plays by Wm. C. De Mille.

Miss Fannie Ward, whose vehicle will be positively announced in the near future, is still in New York City, but is already making her preparations to depart and begin posing. It has been determined that she shall begin the actual work on her Lasky production, which is to be her photodrama debut, on April 26.

Miss Charlotte Walker, who will leave for the West before Miss Ward, is to star in a photodrama based on the great dramatic hit, "Kindling," which it will be remembered, ran for an entire season in New York and for four seasons on tour. The leading role of this play—a tenement mother who steals in order that her child may be born and brought up in the Western country under favorable conditions—should be admirable for Miss Walker.

While all these other activities are under way, work is progressing for the third Blanche Sweet release under Lasky management. The name of the production is "Stolen Goods," and the photodrama is based on a successful stage play by Margaret Turnbull. The piece is modern and radically different from "The Warren's of Virginia' and "The Captive," as it is the desire of the Lasky company to show the entire versatile genius of this particular star. The Lasky-Belasco production of "The Woman" is already practically complete and the release date is definitely set for May 3.

BIG DOINGS AT INCEVILLE IN THE NEAR FUTURE—HENRY DOODRUFF WILL MAKE DEBUT IN "THE BECKONING FLAME"

Having completed the production of "The Sign of the Rose," the combination of silent and spoken drama in which George Beban is starred by the New York Motion Picture Corporation, Thomas H. Ince, director-general of the company is turning his attention this week to forthcoming Mutual Master-Pictures.

Three big productions have been commenced at once and Mr. Ince is devoting his time to the supervision of each. Reignald Barker has finished the production of "The Reward," the chorus girl story in which Bessie Barriscale will be starred and has started work on "The Man from Oregon." Raymond B. West, the "boy director", has finished "Rumpelstiltskin" and has begun work on "The Mating." And Charles Swickard has taken the first few scenes for "The Beckoning Flame."

"The Man from Oregon" is a powerful political story with a woman as its central figure and will introduce as co-stars Howard Hickman and Clara Williams. The scenario, by C. Gardner Sullivan and Mr. Ince, offers opportunity for many magnificent settings, such as rarely before have been built and, on this account, Mr. Ince expects the production to be one of the most sensational he has ever attempted.

One of the big sets—in fact the biggest of the entire story—will be that depicting the United States senate chamber. Some of the big forceful scenes take place on the floor of the chamber and Mr. Ince plans to spare no expense in erecting an exact replica of the noted Washington meeting place.

"The Mating" will offer Bessie Barriscale again as a star. It is a refreshing comedy drama of co-educational college life and offers Miss Barriscale unlimited opportunities for a display of her versatility. She will be supported by Lewis J. Cody, the former Broadway favorite, who was induced to join the ranks of the New York Motion Picture Corporation by Mr. Ince. West is particularly capable of doing the brunt of the work on this big production by reason of his long experience as a college athlete not so many years ago.

ORRIN JOHNSON HAS PLAYED THIRTY-SEVEN LEADS IN THIRTY-SEVEN NEW YORK PRODUCTIONS

Orrin Johnson, leading man of the Rolfe Players, under the direction of John W. Noble, entered the theatrical field in 1887, when 19 years of age. Although he had only two months of experience, he immediately was trusted to play leading roles, making him the youngest leading man at that time.

He has been stared ever since, playing three consecutive seasons with Anna Russell and with Maude Adams in "Romeo and Juliet." After playing a lengthy engagement with Georgia Cayvan in stock, he was engaged as leading man by Charles Frohman, the latter featuring Mr. Johnson for thirteen consecutive seasons. He has been one season with Richard Mansfield on the Pacific Coast and has played thirty-seven original parts in thirty-seven New York productions.

Mr. Johnson came to Los Angeles two years ago, when Oliver Morosco opened his Morosco Theatre, playing for one season Ben Hur.

This is Mr. Johnson's first photoplay engagement, and his second picture. His first picture in which he was featured is "Satan Sanderson" his second, now under production in which he is starred, is entitled "Fighting Bob." Both films are directed by John W. Noble.

OLIVE WYNDHAM, A PLAYER OF GREAT POPULARITY

Miss Olive Wyndham, who is of late recognized with the Rolfe Players, is a lady of wide theatrical experience. She was born in Philadelphia, Pa., and lived for sometime in Chicago, where she attended school.

Later, she went abroad where she continued school for two more years. Upon her return she found that it was up to her to make her own livelihood and she selected the stage to make a living.

Her first part was a rather small one with Kyrle Bellew in "Raffles." Later she went to Denver where the show opened to packed houses. Under the same management she came to San Francisco, playing with William Hodge in "The Man From Home." She left this company after signing a contract to play at the New Theater in New York, where she played parts successfully for two years with an all-star cast in "Oliver Twist," "The Only Son," by Winchell Smith, author of "The Fortune Hunter."

Miss Wyndham was cast in "Children of Earth," the $10,000 prize American play, which was staged at the Booth theater in New York.

It will be remembered that Winthrop Ames, owner of the Little Theater in New York, offered this prize at one time and was won by Miss Alice Brown, an authoress from New England. The success of this play was only a short one.

This is Miss Wyndham's second attempt in motion pictures. Her first was with Selig Polyscope Company, playing in "Your Girl and Mine."

At the present time Miss Wyndham is playing the leading female role in "Fighting Bob."



FORD STERLING
Keystone Films

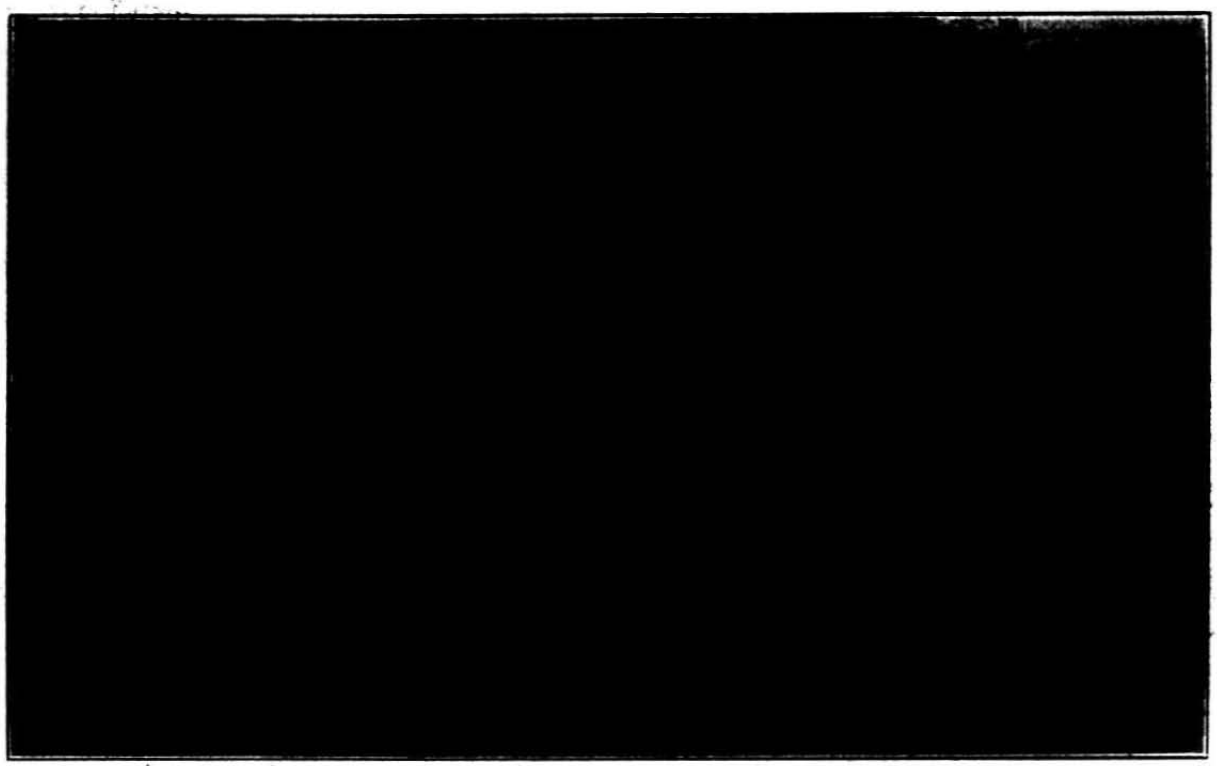
Essanay Notes

E. H. Calvert, who is a West Point graduate and an ex-army captain, is drilling a squad of actors at the Essanay studio. He is putting them through all the military maneuvers and teaching them actics, so that they all will be experts for any scenes in which military roles are portrayed.

Betty Brown showed her cleverness in handling a horse when taking a scene in the Essanay comedy, "Sweedie Learns to Ride." She was riding an unusually spirited animal when a piece of paper frightened her mount and it dashed off at breakneck speed. Miss Brown is an expert horsewoman, however, and not only clung to her saddle, but pulled up her mount unaided after it had a few hundred yards.

Francis X. Bushman has left for San Francisco, where he will visit the Panama-Pacific Exposition, as the guest of the Panama-Pacific Motion Picture Exhibitors. Mr. Bushman will attend the mammoth ball of the organization and will return to the Essanay studios about April 15.

Joseph Byron Totten, who takes the lead in Essanay's photoplay, "An Amateur Prodigal," has returned from a ten days' visit to his farm at Pendleton Mill, Conn. Mr. Totten has a forty-seven-acre stock farm, where he keeps six horses, a herd of cattle and a large kennel. All his animals are pedigreed and he takes great pride in adding to his list continually.



UNIVERSAL CITY BASEBALL TEAM,
Lee Lawson, Manager

BASEBALL

Lee Lawson, Manager
Universal City Baseball Team.

The baseball season for the team representing Universal City is on. Manager Lee Lawson now has his troubles. Not alone now is he compelled to design and superintend the erection of all the sets used at the New City, but is designing new plays, tricks and otherwise for the ball field, that are sure to attract the attention of "Mugsy" McGraw of the New York Giants. The team still has a percentage of 1000, playing three games and winning them all.

The first game of their long schedule was played against the Gun Club, whom they wallopped to the tune of 16 to 2. Their second game they won from Platz Park by 8 to 1. Last Sunday, playing against Redondo Beach, last year's champions of Southern California, the Universal City team was compelled to show a little of their class, when they out-nosed their opponents by the scores of 4 to 3.

This coming Sunday, The Universal City team will stack up against a team of real baseball players, representing the town of Santa Paula.

NEW YORK NEWS

BY
FRANK P. DONOVAN

LUBIN'S NEW SERIAL

"Road o' Strife," the new Lubin serial by Emmett Campbell, which was released April 5, in which Mary Charleson, Crane Wilbur and Jack Standing are featured and supported by the largest and strongest cast that has ever appeared in a Lubin production, promises to attract the attention of everyone interested in the photoplay, not only through the novelty of the story and its remarkable list of stars, but by the revolutionary way in which the writer and director have made use of captions throughout the serial.

The old method of using leaders showing conversation bearing on the working out of the plot such as "Give Me Those Papers," "I Never Saw Him Before," etc., has been entirely done away with in the "Road o' Strife" serial. There is no break at all in the story as it unreeled on the screen. The captions mystically appear and disappear while the action of the play is going on. In other words, a method is employed whereby the words to be conveyed to the mind of the spectators are done so without his consciously reading them.

In order to accomplish the illusion, as used for the first time in "Road o' Strife," the spectator is tricked into unconsciously using his eyes for his ears and in accomplishing this apparently impossible feat he is still permitted to think he is devoting his attention exclusvely to the action. The whole scheme is accomplished with utmost simplicity and yet so effectively as to produce the effect of audible speech by continuing the action while the necessary caption is being shown. No one form has been followed—every caption has been carefully considered and brought on and taken out in accordance with is individual characteristics—some dissolve in and dissolve out, others appear abruptly and slowly fade, while others merely flash on and instantly disappear, as a sharp explosive "No." In a nut-shell the idea is this: the author and director have undertaken to visually approximate sound effects.

UNITED NOW HAS TEN PRODUCERS—COLONIAL MOTION PICTURE COMPANY ADDED TO LIST

With the addition of the Colonial Motion Picture Corporation, the United Motion Picture Producers, Inc., now form a powerful group of ten large motion picture manufacturing companies contributing weekly releases of one and two reel subjects to the United program. Of these ten studios, three are located in Southern California and, produce the "Premier," "Luna," and "Ideal" pictures; one is in Fort Lee, New Jersey, producing the "Superba" pictures; one is in Yonkers, New York, producing the "Star-

light" pictures, two are in Flushing, Long Island, producing the "Empress" and "Regent" pictures, one is in Colorado Springs, Colorado, producing "Lariat" pictures, while "Grandm" pictures are produced in New York City, where the Colonial's big studio, producing the new "Cameo" pictures, is also located.

Among the players being starred or featured by the different studios are, Ethel Grandin, Josephine West, Fred Church, Lillian Hamilton, Edythe Sterling, Marion Swayne, Joseph Levering, James Aubrey, Walter Kendig, "Alkali Ike" Carney, Harry Mack, Viola Brown, Dot Farley, Charles De Forrest, Dolly Larkin, George Larkin, Otto Kruger, Raymond Zell, William V. Mong and Harry Kelly with his new company of Cameo comedians.

The exchanges and branch offices, through which the United Film Service finds its way to the theatres, now number thirty eight with the recent addition of an office at Harrisburg, Penn. In charge of A. L. Branch and J. J. Amsterdam and one in Davenport, Iowa, under H. A. Kyler.

Under the experienced hand of General Manager J. C. Graham, whose personal knowledge of every exchange in the country makes him a veritable expert on the subject of film distribution, the United exchanges now form a splendid picture renting organization. The managers of the different distributing offices are all experienced exchange men, well known in their different localities and prominent in motion picture activities. Among the United managers are found the following interesting names: Fred Holderman of New York, Fred B. Murphy of Boston, B. Amsterdam of Philadelphia, Harry Marsey of Buffalo, H. A. Lande of Pittsburg, Sidney B. Lust of Washington, W. McWilliams of Cleveland, S. B. Kramer of Indianapolis, H. M. Coffey of Cincinnati, D. J. Chatkin of Chicago, Robt. M. Savini of Atalanta, Paul L. Ford of New Orleans, A. H. Kaufman of Memphis, Sam Werner of St. Louis, F. L. Kiltz of Kansas City, W. L. Merrill of Minneapolis, E. T. Peter of Dallas, J. C. Woolf of Denver, A. Walker of Seattle, G. J. Elkre of San Francisco, Nicholas Palley of Detroit, A. H. Fisher of Montreal, H. Fischer of Toronto, L. J. Schlaifer of Calgary, A. Weinfeld of Winnipeg, W. B. M. Smith of London, H. A. Kyler of Davenport, Chas. Moss of Charlotte, J. L. Yates of Baltimore, Nathan Offer of Salt Lake City, J. W. Dumont of Spokane, W. A. Stone of Portland, A. B. Lamb of Los Angeles.

HARRY SPINGLER CAST FOR "THE PLUNDERER"

William Fox, head of the Fox Film Corporation, has selected Harry Spingler to enact the juvenile role in "The Plunderer," picturized from Roy Norton's famous modern romance of the same name. Rehearsals of the photoplay are now in progress at Dahlonega, Georgia, under the direction of Edgar Lewis.

Mr. Spingler is conceded to be one of the foremost portrayers of juvenile roles in the cinema field, and is best remembered for his excellent work in connection with the Fox productions of "The Thief," "Samson," and "From the Valley of the Missing."

LUBINITES RETURN TO EAST

George W. Terwilliger, the Lubin writer and director, who has been in Florida since the first of the year with a specially selected company of Lubin players, has returned to the main studio in Philadelphia. The company included Ormi Hawley, Earl Metcalfe, Kempton Greene, Herbert Fortier, Mrs. Fortier, P. Thad Volkman, Mae DeMetz, Hazel Hubbard, William Cooper and Torliev Corneliussen.

Terwilliger had a most successful trip through Florida, during which he produced a number of plays written by himself. These include "The Telegrapher's Peril," a two-reel melodrama; "The Last Rebel," a two-reel Civil War drama, minus battle scenes; "The Man of God," a two-reel drama of the castaway type; "Destiny's Skein," a three-reel drama, and "The Insurrection," a three-reel South American naval drama, with some unusually spectacular features, and for which Terwilliger secured some remarkably fine pictures of the United States navy in action.

In addition to these plays, Terwilliger completed Emmett Campbell Hall's play, "Such Things Really Happen," an expose of fake scenario writing schools, and secured exterior scenes for a number of other dramas that will be completed in the Philadelphia studio.

MISS HELEN WARE SIGNS WITH THE COSMOS FEATURE FILM CORPORATION AT $2500 PER WEEK

World-wide interest is attached to the announcement that Arthur H. Jacobs, president of the Cosmos Feature Film Corp., has signed Helen Ware to appear in one or more feature pictures. Miss Ware's remarkable work in "The Third Degree," which took this country by storm, will be remembered by young and old alike. Her equally wonderful histronic ability portrayed in "Within the Law," which ran for two seasons in New York; her unsurpassable acting in "The Price," in which she appeared for sixty-two weeks in every large city in the United States, will leave no doubt in the mind of any theatre goer to Miss Ware's right of being styled America's foremost emotional actress. Whenever she has seen fit to give her services to vaudeville, she has been headlined everywhere. Miss Ware has won for herself the unstinted admiration of both the press and the public; her remarkable acting having called forth the acclaim of all having seen her. The play selected by the Cosmos Feature Film Corp. in which Miss Ware will make her first screen appearance, will be announced as soon as a play capable of her abilities will be determined upon. Undoubtedly exhibitors and photoplay goers will look forward with interest and equal pleasure to this advent of Helen Ware as a screen star.

COSMOS FEATURE FILM CORPORATION TO PRODUCE "THE PRICE" WITH HELEN WARE IN THE STELLAR ROLE

After much discussion and after many weeks of search for a suitable vehicle for Miss Helen Ware's screen advent, "The Price" by George Broadhurst in which Miss Ware played for sixty odd weeks, was selected. "The Price" is a modern society drama and one that gives Miss Ware tremendous opportunity to display the great emotional ability she is capable of. Film critics will agree that "The Price" in the form of a five reel feature photoplay, will indeed be an asset to the film industry. Miss Ware will be seen in the all-star cast at the Empire Theatre in "A Celebrated Case", which opens this week. Future exhibitors of "The Price" will therefore have an immediate opportunity to see Miss Ware in person, and what is more, hearing her which is always a rare treat.

"DARK CLOUDS" 'ROUND VITAGRAPH THEATRE

Manager Frank Loomis of the Vitagraph Theatre, received notice that the New York State law forbid his continuance of the service of two uniformed colored boys, under sixteen years of age, whose only duty it was to look pleasant and open the door for patrons between the hours of 7:30 and 9:00 p. m.

Mr. Loomis wished to continue the custom and sent the theatre's colored porter, "Bob" Allen, to hunt up two boys over sixteen, the uniforms would fit. Now, "Bob" claims to be the best informed gentleman of his color on Broadway, between 42nd and 59th street, and though his job would be easy, but, this is the time he had one put over on him.

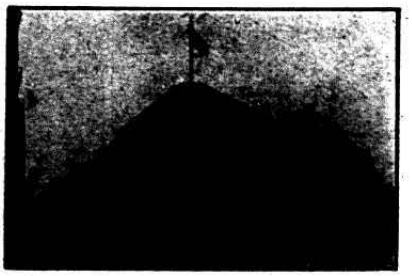
The dusky custodian of the Vitagraph's portership, returned after a half hour's absence accompanied by a diminutive colored man, who looked as if he would fit one of the suits and who could not possibly be mistaken for a person under twenty.

"Did 'Bob' explain what I wanted?" asked Mr. Loomis.

"Yessar, but he didn't state de salary." On being told what the position paid, he shook his head. "Ah couldn't possibly s'port mah family on dat salary, Mistah Loomis. An done guess yo' wants mah son. He am ovah sixteen and could use de money fo' chicken feed."

know dat man was married."

"Mistah Loomis," exclaimed "Bob," "Ah sure didn't know that man was married.



STRAND THEATRE
"NIOBE" AT STRAND

At the Strand Theatre Hazel Dawn who recently returned to New York from her successful starring tour, will make her debut as a moving picture actress in an elaborate film version of the famous stage success, "Niobe" by Harry and Edward A. Paulton, the comedy of a Greek statue that comes to life and has a great deal of amusement at the expense of contemporary mortals. Maude Odell, the popular actress who had an important part in the "Debutante," the play in which she appeared with Miss Dawn, will be also seen in the star's support in the film subject. "Niobe" is said to be a humorous blending of the ancient and the modern—a comedy that begins three thousand years ago and ends today. It was produced by the Famous Players Film Co. and Miss Dawn has been given an excellent supporting cast. Other film subjects are the Strand Topical Review which this week contains, besides the regular news pictures, a newly arrived supply of European war pictures taken at the front by the Strand special representatives.

"FINE FEATHERS," FULL OF THRILLS

"Fine Feathers" by Eugene Walter, the photoplay version of which is to be produced by the Cosmos Feature Film Corporation, enjoyed a huge success as a play. It ran for three months in New York City with the S. R. O. sign displayed continuously, after which it met with equal success in Chicago, running for over six months at the Cort Theatre, and meeting with like success throughout the cities of America. In the photoplay version of "Fine Feathers," there are several thrills which are sure to delight. The main thrill of the picture consists of the flooding and subsequent breaking of a dam, the flooding of a town, and the loss of many hundreds of lives and thousands of dollars of property.

The following artists have been decided upon to complete the cast of "Fine Feathers":

Jane Reynolds, the wife.....Janet Beecher
Robert Reynolds, the husband.....David Powell
John Brand, the business man.....Lyster Chambers
Mrs. Collins, the neighbor.....Alberta Gallatin
Dick Meade, the friend.....Henry Gsell

CRITICS OF PHILADELPHIA GIVE DINNER TO "POP" LUBIN

Siegmund Lubin, head of the Lubin Manufacturing Company, will have a rather unusual honor conferred upon him next week when the dramatic critics of Philadelphia will tender him a dinner in the Hotel Majestic. The Philadelphia critics have an organization known as the Critics' Association, of which George Rogers, of "the Inquirer," is president, and Henry Starr Richardson, of "The Evening Star," secretary.

Some months ago Mr. Lubin invited the critics to spend a day at his studio and to meet the men and women who write, direct, act and make the Lubin photoplays. They came in a body and saw everything there was to see from an inside point of view. Mr. Lubin told them of his early days when he was experimenting in his cellar and back yard with motion pictures and then showed them some of his newest unreleased productions.

So interested were the critics in inspecting the inner workings of the motion picture industry that they unanimously accepted Mr. Lubin's invitation to visit his ranch at Betzwood and see the work that is being carried on there. At the dinner this week Mr. Lubin and the newspaper men will have a heart to heart talk on the trend of the photoplay of today.

NEW YORK HIPPODROME CONTRACTS FOR WORLD COMEDY STARS

Phil Gleichman, president of the Comedy-Star, and S. J. Berman, manager of the New York office of the World Film Corporation, are more elated than ever over the results produced by the Comedy-Star releases. Following swiftly upon the heels of the order from the Strand Theatre to run the comedies, came a contract from the New York Hippodrome, also calling for the output. Inasmuch as these theatres are the finest in the United States, it is a decided compliment to the worth of the Comedy-Star pictures. The Strand, a theatre seating 3,300 had been running another well-known comedy brand, and it would have required a brand of exceptional merit to break in on them. The Hippodrome has lately turned its 4,500 seating capacity over to audiences that care for the finest obtainable in the photoplay world.

World Film Notes

Mr. S. J. Berman, formerly New York manager of the World Film Corporation, has been appointed Eastern Division Manager of that company, with headquarters at No. 130 West 46th Street, New York City. His territory includes Boston, Buffalo, Pittsburgh, Washington, Philadelphia and New York. Mr. Berman is ably fitted for his important position and his successes with the local exchange has demonstrated his executive ability.

Succeeding Mr. Berman as New York manager, is Ben S. Cohen, who has won a reputation in Kansas City and San Francisco.

John Rapier is now acting as salesman out of the St. Louis office of the World Flm Corporation. He is a young chap, only 20 years old with a pleasing personality, who has been promoted from the shipping department. He has studied the World Film sales proposition continually and has been extremely anxious for a trial on the road.

Harry R. Rosenberg of the Minneapolis branch, is one of the World Film special flying squadron. That group of expert salesmen are sent by Sales Director Seelye, to build up offices where great results are necessary. Just how long Mr. Rosenberg will be stationed in the Flour City is uncertain but his efforts will be watched with interest by those who know of his ability.

The World Film Studios at Fort Lee, N. J., were invaded this morning, March 22, 1915, by the Strand Theatre forces, led by Gen. S. L. Rothapfel. A fire drill of the Strand employees was performed before the camera under the direction of Mr. Rothapfel and Mons. Chautard. Pictures were also taken of Mr. Rothapfel issuing orders to his subordinates, showing how the machinery operates at the big picture house.

These pictures are for the Strand Topical Review.

It is in "Woman and Wine," the Wm. A. Brady production of William Elliott, released through the World Film Corporation, that the many famous characters from the different ages are shown. Among them are such world-famed conquerors as Julius Caesar, Napoleon Bonaparte; Lord Byron is seen in the foreground. In fact no great man in history is left out of this scene.

Clara Kimball Young in "Lola," the World Film Corporation release, played over 25 days in Detroit, The Family Theatre, a downtown house, in Detroit, had so many calls for the production that they booked it for four days and played to capacity business. The Family has World Film features, second run after one of the residential houses.

Max Levey of the Chicago offices of the World Film Corporation, is on a six weeks' trip through Indiana, Illinois and Iowa. William Weiss, another road man for the same firm, has been gone on a six weeks' trip through Wisconsin and Michigan, and is not expected back for another thirty days. Both report business good despite Lent, the backward conditions and especially Holy Week.

It has just become known that Richard Carlo always labored under the impression that movie actors worked nights. This delusion probably arose from the fact that he conflicting movie acting with legitimate acting, and therefore decided that they must be one and the same. When he asked Phil Gleichman what time he should get to the studio, and the World Comedy star president told him nine o'clock, the actor's eyebrows raised and he had visions of all night work. He protested slightly at what he considered an imposition but was finally relieved by the information that Mr. Gleichman had meant 9 a. m.—not p. m.

TEXAS COMPANY OF VITAGRAPH RETURNS

After one of the most successful and extensive trips ever made by a company to take motion pictures, the players sent to Texas by the Vitagraph Company of America have returned. The trip which covered 5000 miles and embraced many parts of the Lone Star state was for the purpose of making motion pictures to be used in several new features shortly to be released.

The determination on the part of the company to secure realism in the animated art was responsible for the long trip made by the company which included Eleanor Woodruff, Harry Northrup, Ned Finley, Eulalie Jensen, Darwin Karr, Logan Paul and Marion Henry. Lionel Belmore directed the making of the pictures.

No expense was spared in securing the pictures and several features of life that have never been portrayed on the motion picture screen have been secured. Several thrilling adventures including a number of narrow escapes from death have been caught by the camera for reproduction. Many thousands of dollars were expended in making possible the taking of the pictures.

New York Notes

It is said that Billy Barry spent some big money on a diamond ring for his bride-to-be.

Edwin August has signed a contract to appear on the United Program under a new brand that is to be announced later. The contract is for one year.

Victor DeVilliers has been added to the scenario department of the Universal, under Editor Raymond Schrock. DeVilliers has travelled around the world and is a student of the drama. He also has numerous successful plays and articles to his credit.

Anthony P. Kelly has just finished "The Running Fight" for the Pre-Eminient Film Company, who are releasing through the Paramount. James Durkin is directing the company with Maude Fealy as its female star.

Bettv Ash is to play in the Durkin Company also. Miss Ash has been with some of the biggest of the successful New York stage successes as well as with the Peerless, Fox, Harris and other reputable film concerns in the East.

Fred Mace was the official announcer at the Willard-Johnson battle and also assisted in getting the pictures of the fight with Frazee, the theatrical magnate, who had the rights.

Harry F. Bryan, manager of the Metropolitan booking office in Philadelphia, was in town this week looking for some good feature films. But good features are mighty scarce and Harry went back empty-handed.

All the movie players have press agents now, and I think they are quite right in having them.

Watch for the series of special articles soon to appear in this paper on film conditions, by Bert Kirkman, the well-known newspaper man.

Harry Raver, American representative for Itala films, is to release through the Pathe Exchanges, it is said. These features have been marketed on the state rights' plan for some years now, but the sudden change in film conditions undoubtedly made Harry seek the new outlet.

John Bunny, the famous Vitagraph comedian, is very seriously ill at his home in Brooklyn, N. Y.

Thanhouser layed off several of their players the last week and no doubt this week will find more of them in search of positions.

Jack Harvey remains as director par excellence. A better one would be hard to find.

The Vitagraph ball held in Brooklyn this week was a big success, all the prominent Vitagraphers were on hand to lend their help in making the occasion a merry one—and a merry one it was, believe us.

Howard Randall, the enterprising ad man of the Morning Telegraph, is engaged. Congratulations, Howard.

The next Screen Club ball will be held at the Astor, the famous New York hotel where the previous one was held. The date is Thanksgiving Eve, November 28, 1915.

Guy Hedlund, actor, farmer, chicken raiser, director and scenario writer is, at this writing, head of a company in Hedlund, Conn., by the name of the Hedlund Feature Film Company, whether the company will make scenes of Guy farming we cannot for the life of us say.

E. K. Lincoln is also at the head of his own feature film company in the manufacture of feature films. He is only making well-known plays, and is not over anxious to release them at this time, for he deems the market is in no obnoxious a state, preferring to put his efforts on the shelf until the right time arrives and then release them.

Bill Barry, handsome, six foot, and an advertising expert of no mean ability, was away for a few days last week from his desk at the Nicholas Power Co., but is now back and hard at work getting out the best ad copy in the game. What could we do without love?

Pete Smidt, advertising manager and purveyor of things publicity-like for Bosworth, Inc., is one young man that has made good in the movie game from the off-set. He made good on the Billboard and the now defunct Player as an ad getter and writer par excellence. His new position of trust undoubtedly will lead Pete into accomplishing some big things in the advertising field. Pete, success is thy middle name.

United Studio Notes

"Buster" is the latest addition to the Empress Film Co., with studios at Flushing, where they turn out pictures for the United Programs, and he will make his almost-first appearance in the dramatic photoplay, "The Spender," which has just been finished. "Buster" is a little colored boy, and he lives some place in Flushing with his father and mother. He took such delight in watching the Empress players at work, that the director found excuses for letting him appear on the screen on several occasions. In "The Spender" "Buster" had his first important role.

Miss Lottye Fowler and her husband, Will Sheerer, are playing leading roles for the Ideal Company on the United Program, at Hollywood. Miss Fowler has been the star in a number of society plays, and Mr. Sheerer has been playing character roles. At present they are appearing in a series of western dramas being made at the Ideal's studio.

Walter Kendig, who recently joined the Mittenhal Brothers, is being featured with James Aubrey in the "Heinie and Louie" series for the Starlight Company on the United Program, was a well-known Broadway comedian until he accepted a stock engagement with the Lubin Company in Philadelphia. He has been an actor for the photodrama ever since. Mr. Kendig impersonated William Farnum in the feature film production, "A Gilded Fool."

Miss Viola Brown, who is appearing in the Starlight Comedies on the United Program, finds her early training as a bareback rider in the circus very advantageous to her work in the pictures. She is an expert rider, as well as a good golf player, and both of these forms of exercise keep her in fit condition for the inevitable bumps and risks which come in comedy work.

Edwin Cobb, who acted in "Across the Border with the Colorado Motion Picture Company, when Grace McHugh, the leading lady, and the camera man were both drowned during the process of making the picture, is doing excellent work with Otis B. Thayer and the Pike's Peak Company, whose productions were released by the United Film Service. The company is now at the Garden of the Gods' studio making a series of two-reel westerns written by William V. Mong, the new assistant director of the company.

Vitagraph Notes

Inspector Faurot, the head of the Bertillion System in the Police Department on a recent visit to the studio of the Vitagraph Company, saw a man standing outside of the general offices of the company, whose face appeared familiar to him. Now the inspector has schooled himself to remember faces, but principally those of crooks.

During his talk with J. Stuart Blackton, the inspector referred to the man, inquiring as to his connection with the Vitagraph Company.

"Oh, he's been with us for several years," remarked Mr. Blakton.

The inspector seemed unconvinced, but refrained from making any further comment. It wasn't until he was leaving that Inspector Faurot showed that the matter hadn't been forgotten.

"I've got it," he exclaimed. "I saw that man play the part of a crook in a picture several months ago, and I never forget a face, once it has been impressed on me."

"Well,, sighed little Muriel Ostriche, of the Vitagraph Company as she stood waiting between scenes in the studio the other day, "I've had some peculiar experiences since I've been working before a camera, but I don't want to repeat being placed in a coffin. I was working in a picture that had been adapted from Poe and it was necessary for me to be nailed up in a coffin. When they placed me in the coffin and then fitted the lid, I certainly was scared. I wouldn't rehearse that scene, I can tell you. 'When I get in there,' I told them, 'you'd better have that camera grinding away, 'cause I won't do it a second time.'"

Although that was several months ago Miss Ostriche never passes an undertaking shop without a shudder.

An automobile man was looking over the garage of the Vitagraph Company recently, and as he noted the dispatch with which the orders for the various cars were filled, he turned to a companion:

"I've made my living around automobiles for the past seven years, but I must say that for out and out efficiency, I think this garage right here has it on all of the others forty ways. Did you see that fellow take the front glass out of that car, so that the big fellow can dive through it? How many garages do you suppose you could get to do that in fifteen minutes. Why it would take most of them half a day to decide how to go about it."

The exact position of the United States in the world war has been established. It is more than that of a neutral noncombatant. It is in the role of peacemaker that the United States can finally stand.

The exact fixing of the status came one day last week at the Vitagraph plant when there arose an argument between a man representing a soldier in the Kaiser's army and a trim Tommy Atkins. For an instant it looked as if there would be blows but the timely interference of an ordinary citizen of the United States halted hostilities. By-the-way, although both men were in uniform waiting to work before a camera, the argument wasn't over the war, but simply over the playing of a hand in pinochle.

Frank Loomis, manager of the Vitagraph Theatre, claims to have the most culpable murderer of the English language on Broadway, in his colored porter "Bob." "Bob" is always ready with an answer to any sort of question, but sometimes mixes his language so it would take a Chinese interpreter to fathom its meaning.

One evening, not long since, Mr. Loomis commissioned him to request the people buying tickets to stand in line.

"Yessar!" answered "Bob." "Ah already dun tole dem to stan back agin de wall one deep, but Ah caint git 'em to understand."

The inimitable Frank Daniels of comic opera fame, was initiated into the mysteries of motion picture production and acting for the camera at the Vitagraph Studios last week when he began work in the four-part comedy "My Uncle Bob," written expressly for the popular comedian by Paul West. The theme of "My Uncle Bob" is that of mistaken identity in which Mr. Daniels is seen as an escaped jailbird and in which he is given opportunity to "put over" in his own peculiar style the subtle mannerisms that have caused countless audiences to laugh. "My Uncle Bob" is being produced under the direction of Jay Williams.

In celebrating Miss Muriel Ostriche's advent to the Vitagraph ranks, Maurice Costello and Van Dyke Brooks, originated a vaudeville turn in "one." Mr. Costello explained that because of a decided hoarseness, he would be unable to sing, but he would give an imitation of a Tipperary clog. After three minutes of dancing:

Mr. Costello: "I hear they are not satisfied with the 'chickens' of the Vitagraph Company."

Mr. Brooke: "How is that?"

Mr. Costello: "Why, they don't think they are big enough."

Mr. Brooke: "Not big enough! How do you make that out?"

Mr. Costello: "Well, didn't they bring in an Ostriche?"

Naomi Childers of the Vitagraph Players, is perhaps, the busiest of the Vitagraph acting staff. She not only appears in numerous pictures, is the president of her associate players' Welfare Club, of which she was the founder and is the guiding spirit, but is writing scenarios. Photoplay writing, she claims, is the most fascinating of her many pursuits and it is to this occupation she is giving considerable of her time. Miss Childers announces she has had a screen play accepted by the Vitagraph Company and in which Miss Edith Storey has been selected to play the lead, but unlike the majority of her sisters, Miss Childers can keep a secret and will not divulge the name or theme of her story, preferring to have it win success solely on its merits.

In the detective drama, "The Girl Who Might Have Been," a Vitagraph three-part Broadway Star Feature, written by Charles Brown and produced by Lionel Belmore, there is a continual sequence of thrills that keeps the spectator on the "qui vive" of expectancy during its entire action. Two of the characters have a hand-to-hand struggle on the roof of a three-story building that is so terrificially realistic it is almost impossible to believe that one of them is not thrown off bodily as appears in the picture. Another of the characters is put through the police third degree, besides being beaten up and thrown around. A number of the most thrilling scenes were taken in the Rogues Gallery, Police Headquarters, New York City, and comprise the most interesting episodes of the picture.

"The Girl Who Might Have Been" employs a cast including Harry Morey, Ned Finley, Paul Scardon, Frank Currier, Edward Elkas and Betty Gray, and is scheduled for an early release with its initial presentation at the Vitagraph Theatre.

One of the most popular of the old-time legitimate actors to capitulate to the lure of the "movie" under the Vitagraph Company management is Harry Fisher, who enjoys the distinction of having been associated with Harrigan and Hart for over twenty-five years. Mr. Fisher's special forte is characters and he is proving as exceptional a screen actor as when playing directly to an audience. The first picture in which Mr. Fisher appeared was "The Lily of the Valley" with Lillian Walker, Earle Williams and Kate Price.

MARGUERITE CLAYTON AS INDIAN DECEIVES CHIEF

Spends Week in Indian Village to Study Customs

Marguerite Clayton, although well acquainted with Indian life, having been brought up in the far west, spent a week in an Indian village before undertaking to play the part of the Indian girl in the Essanay photoplay, "Broncho Billy's Teachings." She chummed with one of the Indian girls of about her own age and watched her ways and habits until she had her characteristics firmly implanted in her mind. The result is that even an old Indian chief who was invited to watch the picture was deceived, thinking it was a real Indian who was playing the part.

What are said to be some of the most wonderful rain effects ever filmed are seen in "The Darkening Trail," the four reel feature soon to be released on the Mutual Program, in which the New York Motion Picture Corporation will present W. S. Hart as the star. The scenes in which the rain is shown number about fifteen and depict the fearful storms that annually strike the Yukon District in the far north, in which section the greater part of the story is laid.

Film Releases of the Week

GENERAL FILM PROGRAM

Biograph

4—16. The Girl and the Matinee Idol, C.-D. 1
4—17. One Hundred Dollars, D. 1
4—19. The Ebbing Tide, D. 1
4—20. The Quicksands of Society, D. 1
4—22. To Have and to Lose, D. 1
4—23. When Hearts Are Young, C.-D. 1
4—24. Jean the Faithful, D. 1

Edison

4—16. A Woman's Revenge, D. 2
4—17. The Landing of the Pilgrims, D. 1
4—20. Martha's Romeo, C. 1
4—21. Sleep, Beautiful Sleep, C. 1
4—23. Out of the Ruins, D. 3

Essanay

4—19. The Mystery of the Silent Death, D. 1
4—20. The Snow-Burners, D. 3
4—21. The Fable of "The Two Unfettered Birds," C. 1
4—22. Done in Wax, C. 1
4—23. Title Not Yet Reported.
4—24. The Conspiracy at the Chateau, D. 2

Kalem

4—16. The Third Commandment, D. 3
4—17. The Girl Engineer, D. 1
4—19. The Face of the Madonna, D. 2
4—20. Lotta Coin's Ghost, C. 1
4—21. Mike Donegal's Escape, D. 2
4—23. Willie Whipples' Dream, C. 1
4—24. A Race for a Crossing, D. 1

Lubin

4—16. The Accusing Pen, D. 1
4—17. Just Look at Jake, C. 1
4—19. The Silver Cup (Road to Strife No. 3), D. 1
4—20. Mixed Flats, C. 1
4—21. The Terrible One, D. 3
4—22. A Delayed Reformation, D. 2
4—23. Indiscretion, D. 1
4—24. The Fresh Agent, C., and The Haunted Attic, C. Split

MINA

4—15. The Amateur Nurse, C. 1
4—22. Feminine Wits, C. 1

Selig

4—16. The Strength of Samson, C. 1
4—17. Jungle Stockade, D. (A.) 1
4—19. The Great Experiment, D. 2
4—20. The Conversion of Smiling Tom, D. 1
4—21. The Face at the Window, D. 1
4—23. The Idol of Fate, C. 1
4—24. Jungle-Zoo Picture Play (Animal) 1

Vitagraph

4—17. Elsa's Brother, D. 2
4—19. The Taming of Rita, C. 1
4—20. The Closing of the Circuit, D. 2
4—21. The Guttersnipe, C.-D. 1
4—22. Sonny Jim and the Valentine, C.-D. 1
4—23. Whose Husband? C. 1
4—24. Pawns of Mars, War D. 3

KRITERION SERVICE

March 8 to April 10, 1915

Alhambra

The Power of Prayer, D. 2
Light Fingered Syd, C. 1
A Smuggler's Love, D. 2
The Hidden Treasurer, C. 1
Reforming the Outlaw, D. 2
Syd, the Masher, C. Split
Syd's Finish, C. Split

C. K.

When You and I Were Young, C. 1
A Mother's Awakening, D. 2
Irresponsible Syd, C. 1
A Railroad Holdup, D. 1

Kriterion

The Border Runner, D. 2
The Two-Gun Bad Man, C. 1
The Cowboy's Sweetheart, D. 2
Cattle Queen Rancher, D. 2

Monty

Spanish Madonna, D. 2
The Stolen Invention, D. 2
The Miser of Monterey, D. 2
Shanghaied, D. 2

Nolege

American Winter Sports 500 ft.
Cigar Making, Ed. 500 ft.
Printing U. S. Money Split
Ruins, Ed. Split

Paragon

A Voice From the Sea, D. 2
The Hawk and the Hermit, D. 2
The Heritage of a Century, D. 2

Punchinello

Cy's Triumph, C. 1
An Amateur Burglar, C. 1
A Rube Conductor, C. 1

Pyramid

Kriterion Komic Kartoons 500 ft.
Kriterion Komic Kartoons Split
Kriterion Komic Kartons, C. Split

Santa Barbara

The Emigrant's Peril, D. 2
When Billy Struck the Stage, C. 2
Billy Makes a Bluff, C. 1
The Cost, D. 2

Thistle

Taming Father, C. 1
Rena's Pet Pirate, C. 1
A Family Mixup, C. 1

Trump

Love's Tribunal, D. 2
Broken Vows, D. 2
The Only Son, D. 2
The Accusing Finger, D. 2

MUTUAL FILM PROGRAM

American

4—19. The Castle Ranch, D. 2
4—21. She Walketh Alone, D. 1
4—26. The Day of Reckoning, D. 2

Beauty

4—20. Oh! Daddy, C.-D. 1
4—27. No. Quarter, D. 1
5— 4. The Agreement, D. 1

Broncho

4—28. The Renegade, D. 2
5— 5. The Spark from the Embers, D. 2

DOMINO

4—15. The Sons of Toil, D. 2
4—22. The Artist's Model, D. 2
4—29. A Power of the Street, D. 2
5— 6. The Man from Nowhere, D. 2

Komic

4—18. Ethel's New Dress (Bill No. 21), C. 1
4—25. Home Again, C. 1

Majestic

4—18. The High Binders, D. 2
4—18. The High Binders, D. 2
4—20. The Story of a Story, D. 1
4—25. For the Honor of Bettina, D. 2

Mutual Weekly

Issued every Thursday.

Fallstaff, formerly Princess

4—16. The Actor and the Rube, C. 1
4—23. The Handicap of Beauty, C.-D. 1

Reliance

4—19. The Stain of Dishonor, D. 1
4—21. Rose Leaves, D. 1
4—24. God Is Love, D. 2

Royal

4—17. When Youth Won Out, C. 1
4—17. When Youth Won Out, C. 1
4—24. Hungry Hank at the Fairs, C. 1

Thanhouser

4—18. Big Brother Bill, C.-D. 1
4—20. The Undertow, D. 2
4—23. The Reformation of Peter and Paul, C.-D. 1
4—25. Fashion and the Simple Life, C.-D. 1

UNITED FILM SERVICE

Empress

4—16. Oysters and Pearls, C. 1
4—21. The Room Between, D. 2
4—23. More and More, C. 1

Features Ideal

4—19. Shadows of the Harbor, D. 2

Luna

4—15. The Misplaced Twins, C. 1
4—22. Her New Yob, C. 1

Lariat

4—10. The Cost, D. 2
4—24. The Parasite's Double, D. 2

Premier

4—13. Blazing the Trail, D. 1
4—18. The Come Back, D. 1
4—20. Girl With the Camera, D. 1

Regent

4—17. In the Blood, D. 2

Starlight

4—22. You Need a Doctor, C. 1

Superba

4—20. Uncle's Last Letter, C. 1

Film Releases of the Week---*Continued*

UNIVERSAL PROGRAM

Animated Weekly

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Big U

4—22. The Fear Within, D. 1
4—25. The Grim Messenger, D. 2

101 Bison

4—17. The Doorway of Destruction 2
4—24. The War of the Wild (Animal), D. 2

Gold Seal

4—20. The Whirling Disk, D. 2

Imp

4—16. The Bombay Buddah, D. 3
4—19. Wild Blood, D. 1
4—23. The Adventure of the Yellow Curl Papers 2

Joker

4—17. Way He Won the Widow 1
4—19. The Fatal Kiss, C. 1
4—24. When War Threatened, C.....1

Laemmle

4—18. Things in the Botton Drawer 1
4—21. Mavis of the Glen, D.....3
4—25. Nature's Triumph, D. 1

L-Ko

4—25. Poor Policy, C.....1

Nestor

4—16. All in the Same Boat, C. 1
4—20. Eddie's Awful Predicament, C.1
4—23. Two Hearts and a Ship, C.....1

Powers

4—17. The Love That Lasts, D. 1
4—24. Love and Handcuffs, D.....1

Rex

4—18. The Girl of the Night, D.....2
4—20. The Affair of the Terrace, D...1
4—22. The Ladder of Fortune, D.....2

Sterling

4—22. His Smashing Career, C. 1

Victor

4—16. Grand Opening of the World's Only Movie City 1
4—19. The Stool Pigeon, D.....2
4—23. The Artist and the Vengeful one, D. 1

WORLD FILM CORPORATION

The Seats of the Mighty.....6
The Pit 5
Wildfire 5
Old Dutch 5
Alias Jimmy Valentine.....5
Money 6
What Happened to Jones.....5
The Coming of Perpetua 5

California Motion Picture Corp.

Salomy Jane 5 parts
Mrs. Wiggs of the Cabbage Patch 5
Mignon 4
Lily of Poverty Flat (coming).....5

Flaming Films

Without Hope 4 reels
Puritan's Conscience 3
Sybil of the Film 3

Frohman Amusement Corporation

The Fairy and the Waif 5

Lederer

The Fight 5

Special Releases

Your Girl and Mine.....7
The Adventures of a Boy Scout.....5
In the Land of the Head Hunters....
Salambo 6

World Comedy Stars

3—15. The Dancing Beetle (Richard Carle).
3—22. Health by the Year (Jeff de Angelis).
3—29. Housekeeping under Cover (Kathryn Osterman).
4— 5. The Magic Bottle (Tom Wise).
4—12. Opened by Mistake (Richard Carle).

New Majestic

Sapho.

R. & M.

The Great Leap.
The Gangsters of New York.
The Battle of the Sexes.
The Floor Above.
The Dishonored Medal.
The Mountain Rat.
Home, Sweet Home.

Thanhouser

Moths.
Robin Hood.
A Legend of Provence.
Frou-Frou.
Joseph In the Land of Egypt.
Cardinal Richelieu's Ward.
Dope.

FICTION PICTURES, INC.

The Spanish Jade. 5 parts

ITALA FILM COMPANY

Cabiria.
Treasure of the Louzats 4 parts
Jules Porel—Serpent 3 parts

GEORGE KLEINE ATTRACTIONS

The Naked Truth 5000
Julius Caesar 6000
Officer 666 5000
Du Barry 6 reels
Stop, Thief! 5 parts
The Woman Who Dared 5 parts
Who's Who in Society (coming) 3 parts
The Commuters (coming) 5 parts

LIFE PHOTO FILM CORPORATION

12—28. Springtime 5 parts
1 —11. The Avalanche 5 parts
A Modern Magdalen.

MUTUAL MASTER PICTURES

The Quest (American) 5 reels
The Lost House (Majestic)....4 reels
The Ooutcast (Reliance) 4 reels
The Devil (N. Y. Motion).....5 reels
The Outlaw's Revenge (R.).....4
Enoch Arden (Majestic).....4
On the Night Stage (N. Y. M.).....5
Man and His Mate (Reliance).....4
Man's Prerogative (Reliance).....4
Captain Macklin (Majestic) 4
The Cup of Life (N. Y. Motion)....5
Child of God (Reliance).....4

PARAMOUNT PICTURES

Blazon Film Co. Reels

3— 4. "Rule G." 5

Bosworth

2— 2. Buckshot John 4
3— 8. Caprices of Kitty 4
3—11. Sunshine Molly

Famous Players

2— 1. Mistress Nell 5
2— 8. Her Triumph 5
2—11. The Bachelor's Romance 5
2—22. David Harum 5
2—25. The Love Route 4
3—18. Gretna Green 4
3—22. Are You a Mason? 4
3—25. The Commanding Officer 4

Jesse Lasky Company

1—25. The Goose Girl 5
3— 1. A Gentleman of Leisure 5
4—12. The Capture 5
4—22. Snobs 5

Lasky-Belasco

2—15. Warrens of Virginia 5
3—15. The Governor's Lady.....5

Lasky-Liebler

1—28. After Five 5

Moroscoe Photoplay Company

3—29. Pretty Mrs. Smith

PATHE EXCHANGE, INC.

Week of March 29, 1915.

Exploits of Elaine, No. 14, D. 2 reels
Bray Cartoon Comedy "Police Dog," and Seringham (Colored Scenic) Split reel
The Bliss of Ignorance, D. (Balboa) 3 reels
The Gorges of the Tarn (Col. Scen.), and The Praying Mantis, Ed. Split reel
The Treasure, D. 1 reel

FICTION PICTURES, INC.

The Spanish Jade 5 parts

METRO PICTURES CORPORATION

The High Road (coming).
The Flaming Sword (coming).
Fighting Bob (coming).
The Shooting of Dan McGrew (coming.)
Cora.

Popular Plays and Players

Shadows of a Great City.
Heart of a Painted Woman.

B. A. Rolfe Photoplay, Inc.

Satan Sanderson.
The Cowboy and the Lady.

Tiffany Films Corporation

Heart of Maryland.
The Outlaw's Revenge (Reliance) 4
Enoch Arden (Majestic) 4
On the Night Stage (N. Y. Motion) 5
Man and His Mate (Reliance) 4
4—29. Help Wanted.

Majestic

Ruy Blass.

Mutual Special

Mexican War Pictures.

N. Y. Motion Picture

The Wrath of the Gods.
Zu, Zu, the Band Leader.
The Battle of Gettysburg.

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B. A. ROLFE

JOHN LANCASTER

Comedian

Selig Polyscope Company

Los Angeles, Cal.

WALLACE REID

Majestic-Mutual Company

Hollywood, Cal.

GEO. H. MELFORD

DIRECTING

For Lasky Feature Play Company.

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Mutual Films

Hollywood, Cal.

C. J. BARR,

Mutual-Komic

Hollywood, Cal.

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Vol. 2 No. 7 LOS ANGELES, CAL., FRIDAY, APRIL 23, 1915. Price 5 Cents



EDWARD POLO

WORLD'S FAMUOS DAREDEVIL IN MOTION PICTURES

Featured in the "Broken Coin" Serial

(Article on Page 5)

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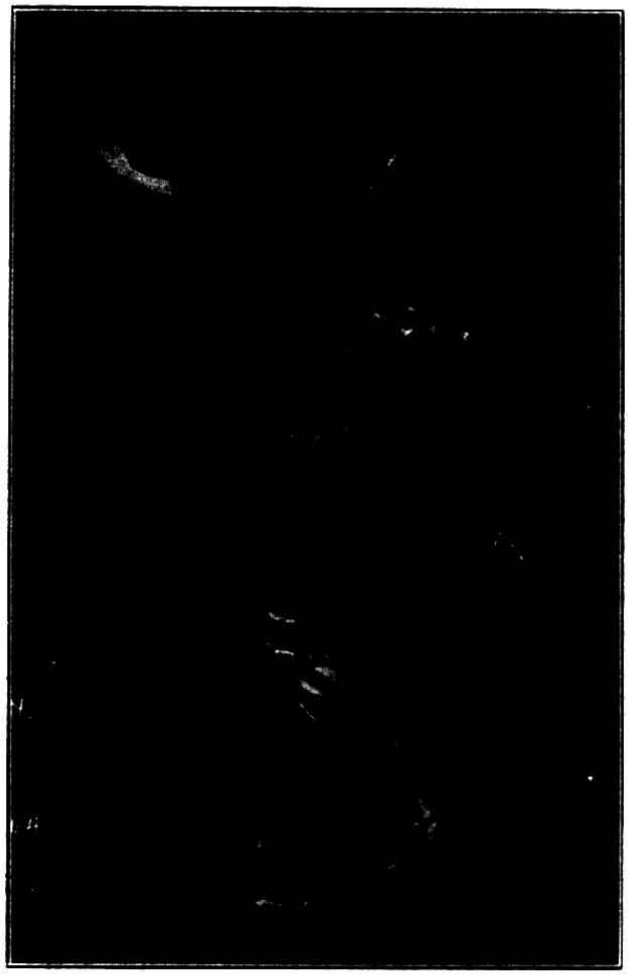
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PHOTOPLAYERS' WEEKLY
Published every Wednesday by
The Western Film Publishing Company

Office
Room 108
Hippodrome Theatre Bldg.,
F 1841
Distributed through Dunlap & Haynes, News Agents

New York Representative.....Frank P. Donovan
1431 Broadway, Suite 208

TERMS OF SUBSCRIPTION:
Single Copies 5 cents
One Year $2.00

Please make checks payable to The Western Film Publishing Company. Advertising rates upon application.

EDWARD POLO, THE DARE-DEVIL, IN MOTION PICTURES

It is a well known fact that the villain of a story always comes to a terrible ending, this being necessary to satisfy the reader. The same must be said about motion pictures with the difference that it has to be shown realistic and true to life.

The Universal Film Co. has secured the services of Edward Polo, one of the world's foremost "dare devils" to play those hazardous parts, and Mr. Polo is now assigned to the Francis Ford Company to play the villain.

He was born in Los Angeles county thirty-six years ago. His father was a professional swimmer, four sisters and one brother are professionals. Three of the sisters are singers, one a director of a ladies' band. His brother was formerly the well known magican, Sam Polo, now retired.

In 1883, when four years old, Polo entered the theatrical profession with two clowns. The latter two juggled with a travelling bag, and for their finale the bag opened and young Polo appeared from it.

He later joined the famous Wortheley Troupe of acrobats, then only eight years of age. This troupe was engaged by Barnum and Bailey, travelling with them for four consecutive years. After this engagement, Mr. Polo became an aerial performer. He joined the flying Hagelmans, and was their "flyer" for three years. After this engagement he went to London, England, to form one of the world's most sensational acts, The Three Polos, in a casting return act.

This act was brought to America and opened at Hammerstein's Theatre, New York. Barnum and Bailey, always on the lookout for sensational acts, engaged them immediately and took them to Europe. When the circus prepared to return to America, Mr. Polo and partners decided to stay in Europe. They soon received contracts from all the leading vaudeville houses on the continent, and performed occasionally before the King of England, the Emperor of Germany, the King of Spain and numerous other royalties.

Through his many years of travel with Barnum and Bailey, Mr. Polo soon became an expert in every line of the circus game. He is a wonderful bareback rider, aerial gymnast and acrobat and has never known the words: "I can't."

The three Polos finally disbanded their aerial act and Edward Polo went to Paris, France, where he became famous for being the first person making a parachute drop from an aeroplane. Barnum and Bailey's keen eye brought them soon together again, taking Mr. Polo with them to America, and to stay. He traveled with them on and off for sixteen years and was recognized as their leading aerial artist. During a performance, which was witnessed by thousands, Mr. Polo did a triple somersault, which ended with a very serious accident. In turning in the air Mr. Polo struck his "catchers" head and the result was fourteen teeth broken out and both jawbones fractured.

His last tour with Barnum and Bailey was last year. While the circus travelled the western states, Mr. Polo wanted to see his home town, which resulted in his staying in this city.

He visited the Universal studios, after hearing much about the many sensational stunts which have been performed by said companies for the production of motion pictures.

He was fascinated by the great and new industry and quickly decided to take a try at it. He was introduced to Director Francis Ford, known for his daring and most sensational productions, and asked for an opportunity. Mr. Ford told Mr. Polo that he had a production in preparation "The Campbell's Are Coming," and that he, Mr. Ford would give him a chance to show his skill.

Mr. Polo got busy immediately and manufactured a net over a hundred feet long. This was used for the hundreds of soldiers to jump from the eighty-foot wall and land safely on the ground. Mr. Polo's work was a perfect success. In one of the other scenes Mr. Polo made a jump of thirty feet from the top of a tree to the ground. He escaped unhurt. His most sensational performance so far was riding across a rope bridge thirty-five feet high. When reaching the center of the bridge the ropes were cut, the horse going down into space, but Mr. Polo caught the snapping rope and—still lives.

Mr. Ford soon noticed that Mr. Polo not only was an expert on sensationalism, but also had splendid dramatic ability. After completion of "The Campbell's Are Coming," "The Hidden City" went under production, and Mr. Polo was cast in, to play one of the principal parts. Those who have seen him act, are in doubt as to Mr. Polo never having acted before, which speaks for itself.

At the present time Mr. Ford has under production a thirty reel serial entitled "The Broken Coin," by the pen of Miss Grace Cunard. Mr. Polo is playing one of the principal roles, Rolo, the villain and will perform the following feats: He will jump from a forty foot cliff on horseback into a lake, ride in a canoe over a waterfall, go in an automobile over a cliff, and will save a girl, while hanging by his knees to a fire escape, from a burning building across the street. His fight scenes will be the best ever seen by any screen or fight fan and it is expected that Mr. Polo will enact many novelties for the benefit of the picture fan.

Is he married? Yes, Mr. Polo is married and has a little daughter twelve years of age. He is a proud possessor of a Ford car and lives in a beautiful bungalow in Santa Monica.

WOODLEY THEATRE

An unusual offering will be seen next week at the Woodley, where Robert Warwick in "The Man Who Found Himself," a tense, dramatic photoplay from George Broadhurst's famous stage drama, "The Mills of the Gods," is to be presented by special arrangement between Manager Seth D. Perkins and the World Film Corporation. Robert Warwick's sterling abilities find splendid scope in this role, and the production is in every way worthy of the theme. There is a wonderful supporting cast. It is a strong, consistent, logical story around which the author flung plenty of exciting incidents and action. The drama, in fact, is full from start to finish of sensations and bold character drawing, such a one in fact as holds your attention from the minute it starts until its completion. The story is that of a theiving cashier, who is sent to prison and later escapes. He is hounded by a blackmailer until he decides to return to the penitentiary and serve out his sentence, and redeem himself in the eyes of the girl he loves.

Julius Steger, the famous "vaudevillian," with his unusual playlet dramatized into a five act photoplay, full of pathos and action, is creating a sensation at the Woodley Theater this week. The picture has been staged by Manager Seth D. Perkins with every possible added effect. A special organ accompaniment is played, while Steger's famous song, "Castle's in the Air," sung with a harp accompaniment has been faithfully reproduced with a tenor soloist and an accomplished harpist.

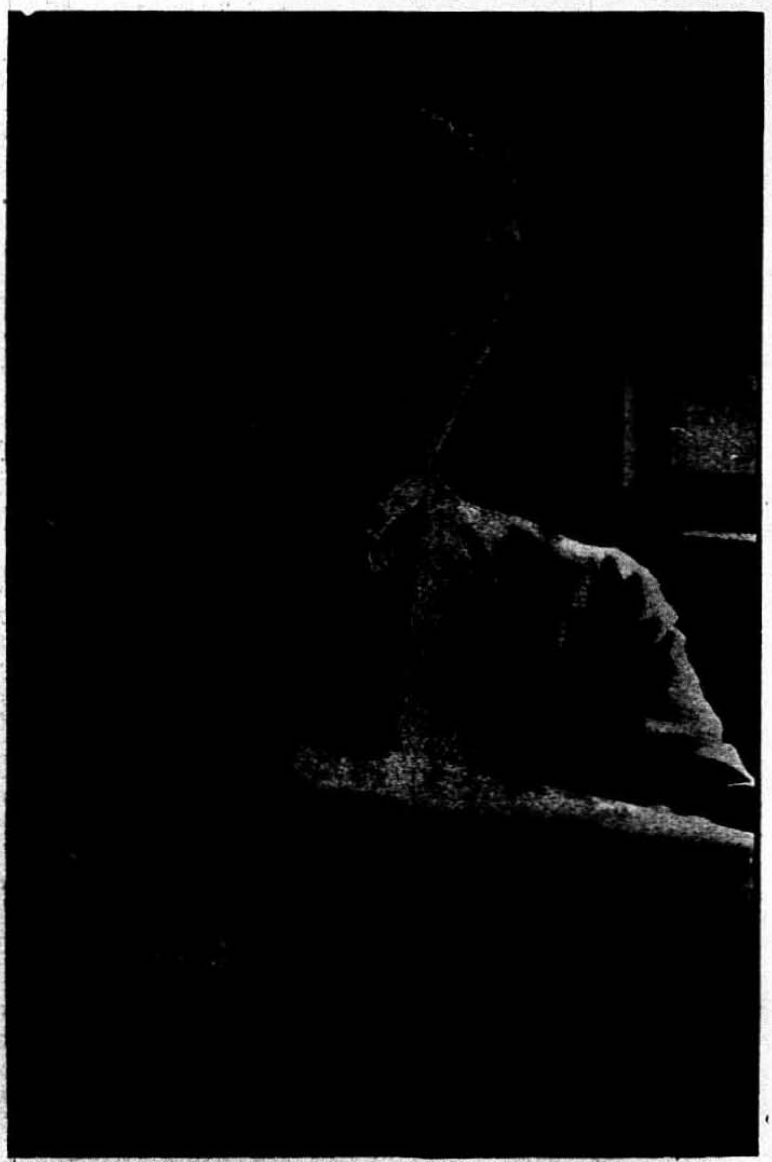
One of the strong dramatic pictures that the Crown City Film Co., have recently finished is entitled "The Heritage of a Century," beginning a hundred years back and coming down to the present day. Colonial furniture was used in the opening scenes of the period. Dorothy Davenport, Lee Hill, Rupert Julian and Benjamin Horning had the principal roles, and did more than justice to their various parts. A large share of credit is due to Donald McDonald who directed the picture.

The Big Idea

By
Russell E. Smith

Many photoplaywrights are complaining that the fiction author of note is taking in more money for his plots in proportion than the strictly photoplaywrighting author.

Aside from the advertising value of said fiction author's name, there is another reason. The average photoplaywright is lacking in the BIG IDEA—the big theme. The fiction author who has won his spurs in his line of literature has long been in the habit of writing big themes—he has to be able to turn out a long salable novel or four act play.



The average photoplaywright does not seem to be able to furnish the producer with REALLY big ideas or themes; at least, he doesn't do so. Whether he cannot, or whether he doesn't find it worth while and prefers to keep his big themes for a play or novel, is indeterminable.

Based on long experience ,the average photoplay author does not seem to understand or grasp the meaning of the word "big" as applied to the photoplay. He is nearly always apt to confound the word to mean "size" and scope

He thinks it is big because it has large masses of people in it; because it will cost a lot of money and because there are "big" wrecks and such-like sensations in it.

That the "bigness" of the story should lie in its theme, its subject and the moral it teaches is apparently far beyond him and the only time he does submit a really big THEME, it is such that the cost of it would be far beyond what it is worth. And furthermore, nine out of ten of the "big ideas" he submits are adaptations of a Biblical story! This may sound unjust to the author but it is an actual incontrovertible fact.

Name me a REALLY BIG ORIGINAL photoplay that has been produced to date—big in theme, moral, etc? I dare you!

"The Clansman," biggest of all to date, was original in treatment, bust mostly historical facts—the bigness was NOT in the tremendous battle scenes—in the assassination scene, but in its THEME—and its treatment by the master director. But its theme was not original for the screen.

"Cabiria?" A spectacle, big ONLY in that sense, and an adaptation at that!

"Quo Vadis?" An adaptation!

"Judith of Bethulia?" An adaptation, original only in its masterly direction and treatment.

"The Avenging Conscience?" At least suggested by a Poe story.

Why continue? The REALLY BIG things in theme done for the screen have been adaptations. No one has yet written the original big American play solely and first for screen purposes. Who will do it? The originals so far have been "The Battle of the Sexes" and "The Woman and the Law."

Now that the master has set the pace with "The Clansman," he has proven that people will sit through twelve reels of a really big subject and pay two dollars a seat and stand hours in long lines day and night in New York, Los Angeles and San Francisco for the privilege. Thus it has been at last shown that there will be a market for big original themes for pictures, and that at last the screen is worthy of the highest possible effort to supply it with subjects and stories worthy of the newer literature.

The stage is dying—the magazine and the printed book, nor the newspaper have advanced in standing; the picture play HAS—and will continue.

For really big thoughts—written solely and entirely for the screen, the screen and the public are waiting. Who will write them?

Can't our present day photoplaywrights do it? Or are they written out, or have they been forced so long to grind out mere "plots," with reason for being except to tell a story, that they cannot think BIG thoughts and BIG has come to mean only SIZE?

Are you going to let the faction author beat you at your own game? Has the average photoplay "plot" been so easy to evolve that you have been lulled into a sense of security from invasion?

Isn't it a fact that very few plots on the screen would be strong enough or original enough to sell as first class short story? Isn't it a fact that the fiction author has not given his best to the photoplay? That he has saved his best stuff for the magazines, which pay him better and advertise his name?

But isn't he going to beat you at your own game, now that the photoplay has reached the two dollar Broadway theatres and has begun to be accepted as the newer and better literature?

Now that it will be worth his while financially and artistically, isn't he going to use his trained mind—trained to think big plots and themes—for the benefit of the screen? And will he do better than the average photoplaywright, once he gets the grasp of thepicture needs, or

will the photoplaywright be forced to develop a sense of bigness in theme?

These are questions to be thought over in your own mind and not for me to answer for you. But it is Gospel!

One more question for you to worry about: how many present day photoplaywright EVER wrote a plot big enough for a SALABLE four-act play or a 90,000 word novel? We await a list!

CARLYLE BLACKWELL JOINS LASKY PLAY CO.

Carlyle Blackwell, the mercurial, will be seen in the Lasky Feature photoplays in the future and for some considerable time to come. Arrangements have been matured and upon the arrival of Jesse Lasky in Los Angeles, the contract will be consummated and in the meantime Carlyle Blackwell is located in a comfortable dressing room at the studios and has started work under George Melford's direction in Harold McGrath's story, "The Puppet Crown" with Ina Claire in the principal woman's part. Mr. Blackwell has for some time been taking the star parts in the Favorite Players' Company's pictures and appeared to great advantage in "The Key to Yesterday," "The Man Who Could Not Lose," "The Last Chapter," and "The High Hand," all of them five reel productions. Admirers of this versatile actor will welcome him on the Paramount program and he will doubtless be seen in a number of parts suited to his magnetic personality.

The contract calls for a big salary and is one of the most important engagements ever made in the history of motion pictures.

He will first be seen in "The Puppet Crown" by Harold McGrath with Ina Claire in the principal female role. They will make a great couple these two, for both are young and very attractive. Carlyle has a long time contract with the Lasky Company who secured his services, although the brilliant young actor had several other good offers.

SENNETT SAVES BOY'S LIFE

Mack Sennett, managing director of the Keystone Film Company, performed a heroic deed this week although he modestly denies being entitled to any praise. While driving his high powered racing car along the beach at Redondo, Cal., in search of a location for a surf scene he witnessed the capsizing of a small sail boat and the struggles of two boys who had been sailing on the rough water. One started to swim for shore while the other was apparently helpless. Although clothed in heavy trousers and a thick woolen sweater, Mr. Sennett leaped from his machine and swam out to the drowning boy, reaching him just as he was sinking for the last time. With great difficulty he carried the unconscious lad on his back to the shore and revived him with the assistance of tthe other young man who had managed to reach shore alone.

BESSIE BARRISCALE HAS UNWELCOME ATTENTIONS FORCED UPON HER BY MEXICAN.

Raymon B. West Arrives in the "Nick of Time."

Loyalty of photoplayers to their associates and gallantry and respect that is shown by actors to the fairer and daintier members of the profession found ample demonstration at Los Angeles recently, when a number of stalwart men from the forces of the New York Motion Picture Corporation fell hip and thigh upon a giant Mexican who had attempted to force his very unwelcome attentions upon Miss Bessie Barriscale.

Miss Barriscale with other members of the company, under the direction of Producer Thomas H. Ince and Raymond B. West were in the heart of the Los Angeles slum district enacting some of the early scenes in "The Cup of Life," the forthcoming feature on the Mutual Program in which Miss Barriscale will be offered as the star.

While Mr. Ince was directing his attention at a scene in which she did not appear, Miss Barriscale repaired to a rough bench a short distance away and sat down to rest herself. A gaunt Mexican, dirty and villainous-looking, approached and sat beside her. Miss Barriscale arose and started to walk away. The Mexican followed. Suddenly, drawing nearer to her ,the uncouth fellow made advances to the star.

Frank Borzage, Arthur Maude, J. Barney Sherry and Howard Hickman, all of whom were working in the production, saw the incident. Like a pack of hounds unleashed they sprank to the side of the tormentor and grappled with him. Then West—one of the biggest of all photoplay folk—jumped into the melee and the five were venting their wrath upon the Mexican when three police officers arrived to prevent destruction. After relieving the Mexican of a wicked-looking knife—which undoubtedly he would have used with fatal effect upon his assailants—they marched him off to the "jug." Languishing in jail, he reflected and concluded that he drank too much of "the cup of life."

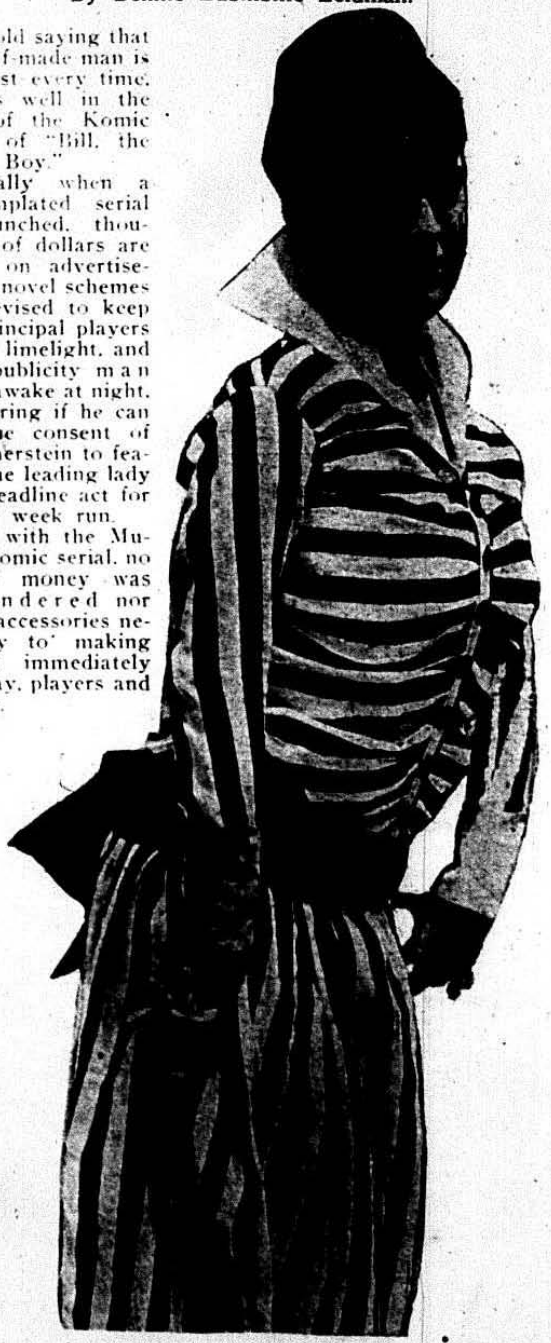
AN UNEXPLOITED SERIAL THAT EXPLOITED ITSELF

By Bennie Lubinbille Zeidman.

The old saying that the self-made man is the best every time, applies well in the case of the Komic serial of "Bill, the Office Boy."

Usually when a contemplated serial is launched, thousands of dollars are spent on advertisement; novel schemes are devised to keep the principal players in the limelight, and the publicity man stays awake at night, wondering if he can get the consent of Hammerstein to feature the leading lady in a headline act for a four week run.

But with the Mutual-Komic serial, no excess money was squandered nor other accessories necessary to making known immediately the play, players and author.



Everyone in the cast is a regular "trouper" and realize what their parts call for.

Eleven months ago, Edward "Komic" Dillon was as-

signed to the producing of a series of Paul West fiction stories, and without the usual aid of a brass band, he made them a success from the very start.

Since then, one has been released on the Mutual program every other week, and at the present writing Director Dillon is busily engaged staging episode Number Twenty-three.

One reason for the immediate success of this Komic serial is due to the fact that each episode contains a complete story in itself, yet each bears a resemblance to the following one—but in characters only—not in continuity of the general theme.

Principally, the main theme of the serial deals with the experiences of "Ethel," a conspicuously dressed stenographer, who would rather chew gum than most anything, and "Bill," the familiar type of a fresh New York office boy. In each release, "Ethel" and "Bill" figure in a new story.

Variation in construction of theme is another reason why this Komic serial exploited itself.

From present prospects it appears that the present serial will continue forever, for, instead of requests from Mutual exhibitors to conclude, their letters demand to continue same.

Much credit of course is due to the director, Edward "Komic" Dillon, and his associate scenario conceiver, Chester Withey. Together they visualized the Paul West fiction stories and adapted them for picturization possibilities.

Fay Tincher, who is featured in the part of "Ethel," the stenographer, also comes in for a lion's share of the credit. **Clever** would be putting it mildly in describing the talents of Fay Tincher. Her tendency to grasp almost immediately just what the director calls for in difficult scenes is admired by many.

In addition to being one of the cleverest comediennes filmdom proudly possesses, she is just as capable in dramatic work as she has been in Edward "Komic" Dillon's Mutual photocomedies. Many will remember her work in the part of the siren in D. W. Griffith's "The Battle of the Sexes."

Miss Tincher is without a doubt the most popular girl within studio bounds, and her popularity is deserved.

Next in line for credit comes Bobby Fuehrer, whose characterization of Paul West's "Bill" the office boy, has been the cause of a good deal of favorable newspaper comment.

Bobby is still a youngster, but in years only. One might presume that his success in this serial would turn his head, but Bobby is not of that disposition, and is not the conventional type of stage child.

Then there is "Hadley," the lawyer, who is "Ethel's" employer, played by Chester Withey.

Whithey, in addition to being an asset to the comedy company as an actor, is an excellent scenario conceiver. He has put many a good story across at the Griffith-Mutual studio.

Before enlisting in Dillon's Komic Company, he appeared in pictures issued by the New York Motion Picture Company.

Elmer Booth is another splendid actor who has portrayed a number of corking good parts in the serial.

Booth is an actor backed up by a very good reputation. While D. W. Griffith was director in general of the Biograph Company, he engaged Booth especially for a part in that ever living Biograph subject, "The Musketeers of Pig Alley."

While on the legitimate stage, he enacted some mighty fine light comedy parts and therefore he is well qualified for the types cast for in Dillon's series of Paul West photo-stories.

Director Dillon is playing the part of "Ed.," the persistent lover of "Ethel." It would be useless to describe Dillon's qualities as an actor, for most everyone knows what he is capable of doing. For six years he played in Biographs, and when D. W. Griffith resigned to assume charge of the Reliance-Majestic studio, Dillon joined him in his new quarters and was put in charge of the Mutual Komic brand.

Max Davidson is another who is prominent in the series. He is one of our best comedians, and for fourteen weeks was featured in the "Busy Izzy" Komic series. He; being featured in a series, speaks for his qualities as an actor. He finds much enjoyment in his Lizard motor car.

George Benoit is the photographer, and much is due him for his clear as a crystal photography. His capable assistant is Charles Harron.

Dillon's technical director is Emmet Rice, who is responsible for the striking sets in the serial.

Well, can anyone wonder, with the above described company, why an unexplointed serial exploited itself?

"CLEMENCEAU CASE" AT MILLER THEATRE

The crowds at Miller's during the week just closing were so unusually large that the management were forced to put on midnight matinees beginning at 11:00 P. M., and then thousands were turned away unable to secure seats.

That this record will be surpassed during the week beginning Monday seems a certainty, for the program is headed by Dumas' drama, "The Clemenceau Case," a screen play that deals relentlessly with the elemental fires of human passion written with a pen that scorches and burns like acid.

Featured in this wonderful production is that most popular of all screen stars, beautiful fascinating Theda Bara, "The Vampire woman." Miss Bara has a role in this Fox play that surpasses in intensity and dramatic force her wonderful art of "A Fool There Was." She is supported by a splendid cast of players headed by popular William Shay and Stuart Holmes, and the picture play was produced by that wizard of the screen, Herbert Brenon. The added attraction will be the third of the interesting and exciting "Exploits of Elaine" stories. Prices for this big double feature program will be 10 and 20 cents for the matinees and 20 and 30 cents for the evening performances. Shows start at 11:00, 12:45, 2:30, 4:15, 6:00, 7:45 and 9:30 P. M.

GEO. KAHN RETURNS TO BRISTOL CAFE

After an absence of about a year, Geo. Kahn, amusement manager and baritone has returned to the Bristol Cafe and has taken charge of the entertainment. He is one of the best men in his line, and his many friends will be pleased to hear of his return.

Mr. Kahn had taken a fling at Motion Pictures during his absence from this city, having been connected with the Liberty Film Co., in San Mateo, Cal.

CERTIFICATE OF BUSINESS
Fictitious Firm Name

We, the undersigned, do hereby certify that we are conducting an advertising business at No. 341 South Los Angeles Street, in the City of Los Angeles, under the fictitious firm name "Illustrated Ads.," and that said firm is composed of the following persons, whose names and addresses are as follows, to-wit:

F. J. Schenck, 122 South Olive St., Los Angeles, California.
R. Belmont, 124 South Olive St., Los Angeles, California.

Witness our hands this 17th day of April, 1915.

F. J. SCHENCK,
R. BELMONT.

State of California,
County of Los Angeles, ss.

On this 17th day of April, 1915, before me, Geo. P. Cook, a Notary Public in and for said County, residing therein, duly commissioned and sworn, personally appeared F. J. Schenck and R. Belmont, known to me to be the persons whose names are subscribed to the foregoing instrument, and acknowledged to me that they executed the same.

In witness whereof, I have hereunto set my hand and official seal.

(Seal) GEO. P. COOK,
Notary Public in and for the County of Los Angeles, State of California.

Filed, April 19, 1915.
H. J. Lelande, Clerk,
By C. C. Crippen, Deputy.

CERTIFICATE OF BUSINESS
Fictitious Firm Name

The undersigned does hereby certify that he is conducting an advertising and publishing business at 320 South Main Street, in the City of Los Angeles, County of Los Angeles, State of California, under the fictitious name of HIPPODROME PROGRAM COMPANY, and that said firm is composed of the following person, whose name and address is as follows, to-wit:

A. L. Bernstein, 320 South Main Street, Los Angeles, California.

Witness my hand this, the 19th day of April, 1915.

A. L. BERNSTEIN.

State of California,
County of Los Angeles, ss.

On this, the 19th day of April, in the year 1915, before me, G. M. Hunter, a Notary Public in and for said County, residing therein, duly commissioned and sworn, appeared A. L. Bernstein, known to me to be the person whose name is subscribed to the within instrument, and acknowledged to me that he executed the same.

Witness my hand and official seal.

(Seal) G. M. HUNTER,
Notary Public in and for said County and State of California.

Filed, April 20, 1915.
H. J. Lelande, Clerk.
By C. C. Crippen, Deputy.

MABEL SECURES BEST FAIR FILM

Mabel Normand, "Queen of the Movies," and the brightest star of the Keystone galaxy of particularly bright stars, has excellent reason to feel proud of herself this week. She has just returned from a visit to the Panama-Pacific Exposition at San Francisco, and she brought back to Los Angeles the best educational panoramic film of the Fair that has been secured. It will be released immediately and will arouse much interest throughout the world. Miss Normand possesses a wonderful conception of photographic values and has been equally successful in educational and comedy direction. Roscoe Arbuckle assisted Miss Normand in the making of the Fair film and also appeared with her in several comedies which were made during the trip.

PRESS AGENTS AND PUBLICITY MEN, HERE IS ONE WHICH IS HARD TO BEAT—A LITTLE FABLE CREDITED TO MARGARET GIBSON

A press agent's imagination often conceives some weird tales, but the following is absolutely the worst press agent yarn that ever came into this office. Any man who could think of anything like this story is wasting his talents as a press agent. He ought to be a lawyer, defending absolutely guilty criminals. His imagined alibis would free many a culprit.

Margaret Gibson, leading lady with the N. Y. Motion Picture Company in Santa Monica, Calif., is the proud possessor of an Angora cat, which she taught to run every time it hears an automobile horn. Miss Gibson taught it this trick when it was only a kitten because of the enormous number of automobiles which pass her home. Running from the sound of an automobile horn has saved the cat's life more than once.

All was lovely until an ardent admirer of Miss Gibson's presented her with a trained duck called Mike. He was a wise old bird and possessed a great fondness for milk. Duck-like, he would start up an awful racket every time they gave him anything to eat, and a saucer of milk caused him to make the biggest kind of a fuss. Seemingly, Mike became intoxicated on milk, judging from his toper-like ways. Considering his behavior, milk must be champaign for a duck—and Mike loved his little drink every few minutes.

Lucrutia, (that is the cat), is also fed on milk, and Mike soon learned the fact. He raised a terrible noise every time they fed Lucrutia, and the minute Mike started his fuss, the cat hurriedly left her meal and hid under the garage. Then Mike would walk over and drink Lucrutia's milk. Lucruita imagined Mike's honks were those of an automobile, and he honked every time she was fed, then he leisurely ate her dinner.

Lucrutia became terribly thin, so Miss Gibson watched and learned the truth about Mike's thievery. She spoke to Mike, but he just looked wise and wiped his lips. Then the little camera star became furious and took Mike to a throat specialist, with the idea of having his voice removed. Anyone acquainted with a duck's anatomy knows this can't be done, but the surgeon knew a remedy. He sent Miss Gibson to the arsenal, where she borrowed a Maxim silencer, which she tied over Mike's ears and now Mike wears a muffler. Lucrutia is getting fat and Miss Gibson is supremely happy, both in making pictures and as nurse for her menagerie.

BABY NORMA MAXAM

Who Plays With Tom Mix Is a Motion Picture Enthusiast.

Baby Norma Maxam, youngest member of the Selig Polyscope Company of players headed by Tom Mix, is a great picture enthusiast. She is at the studio on every possible occasion and is beloved and petted by all the cowboys, whom she loves in return. She loves horses and riding, and frequently takes what she thinks are "wild rides" when one of the cowboys puts her in the saddle and leads the horse around. In fact, she is too fearless around horses and all animals. While working in "A Child of The Prairie," she gave the company a fright by grabbing hold of the tail of the big horse Mr. Mix was riding, just as he was about to dash into a scene. She explained afterward that she "wanted to do a Tom Mix drag." Baby Norma is three and one-half years old and a Los Angeles product. Her friends have great hopes of her future career as an actress as she has self-confidence, telling people after a picture is finished, "I've been working for Mr. Mix and I just did fine, too."



DIRECTOR JACK O'BRIEN

FILMING A RICHARD HARDING DAVIS STORY

By Bennie Lubinville Zeidman

Little does or can the average layman realize the time, care and patience a motion picture director is compelled to endure when attempting the staging of vast battle scenes in which hundreds of supernumeraries are participants.

Director Jack O'Brien, whom D. W. Griffith (genius), has said to be one of his best producers, was detailed to the filming of the Russell E. Smith picture version of "Captain Macklin," taken from the famous novel of the same name by Richard Harding Davis, to serve as a four reel Majestic-Mutual release.

As most every fiction lover knows, "Captain Macklin" is the son of the fighting Macklin family, and upon his grandfather's death dawning he said to his boy when he handed him his sword: "It's yours! Remember, you're a Macklin, and never fear to fight for the honor of that name!"

Therefore, Captain Macklin, when expelled from the Military Academy, seeks war atmosphere. He hears of the revolutions in Honduras, Central America, and sets sail for the fighting country. As a wandering soldier of fortune in Central America, he seeks General Laguerre, in charge of the Foreign Legion, and enlists.

Director O'Brien, for the honduran local color, supervised the erection of a number of Central American streets which were exact reproductions of photographs taken a few years ago in that Pacific country. For the terrific battle scenes, O'Brien had the revolutionists scattered over mountain tops and valleys, cannon bombs bursting in midair, soldiers falling from housetops, etc. Several times were the pictures retaken because the visualized realism didn't seem to ring true to him, and when he finally placed his stamp of approval on them you can rest assured that SOME battle scenes were rushed back to

the developing factory to confirm the photographic exposures.

A great deal of ammunition was utilized in these battle scenes, in fact 137,000 rounds were fired during the time. Ten thousand feet of battle scenes were photographed, and the choice, thrilling ,true-to-life scenes will be inserted in the picture.

Speaking of the photographic effects, much credit is due to O'Brien's cinematographer, H. B. Harris, for the photographed scenes are as clear as a crystal. Special praise for the picturization should be bestowed upon Russell E. Smith—his scenario conceivement is capital.

The girl, Captain Macklin's sweetheart, who follows him to Central America, is no one other than the talented Griffith star, Lillian Gish, whose recent portrayal as "Elsie Stoneman' 'in D. W. Griffith's "The Birth of a Nation" is one that will forever, and with the same spirit and enthusiasm that she applied to "The Birth of a Nation" Miss Gish enacted the part of "Beatrice."

In the title role, which is that of "Captain Macklin," appeared Jack Conway, who, in addition to being the desired type for the part, is a splendid actor and a daring horseman, and his fearless riding is an asset to this Majestic-Mutual feature.

Jack Dillon in the part of "Graham" renders a very pleasing performance.

CLARA HORTON, ELEVEN YEARS OLD, HAS TEN TRUNKS OF WARDROBE

There are not many little girls of eleven years of age who, born on Amity Street, Brooklyn, who can boast the possession of ten trunks full of clothes, a trip 'round the world, and a bungalow in California, all earned by themselves. There are not many little girls in all the world who can make that boast. And yet, that is what little Clara Horton, a Brooklyn child who is now "the littlest star" for the Ideal Motion Picture Company in Hollywood, Calif., has to her credit—and besides that (she is not too grown up to acknowledge it), the most wonderful collection of dolls which even delighted the heart of a little child since the world began.

Clara Horton, it may be remembered by Brooklynites, made her first appearance as a toe dancer in a school pantomine during the holiday season several years ago. Her dancing so delighted a thearical manager who was present that he gave her futher training, and she soon appeared in the pantomine "Jack and the Beanstalk." Then came the most delightful experience of all—a trip 'round the world, playing in every leading city and, what really interested the child more, learning how little girls in every country play dolls, and how they dance. On her return from abroad, Clara played in the children's production of "Cinderalla," and then she became a little actress for the moving pictures.

Clara Horton has been with the Ideal company, which, until just recently, has been located at Tucson, Arizona, for two years. She and her mother are now at 'Hollywood, where Clara will head a newly-formed company of juvenile artists. She is called the "Ideal Kiddie" of the United Program," and her picture is seen daily in every city of the United States.

NEW FOUR REEL KEYSTONE

Mack Sennett, managing director of the Keystone Film Company, has just shipped to New York a three reel comedy entitled "No One To Guide Him," a screamingly funny picture made under the direction of Dick Jones and with a representative Keystone cast.

BABY DELAYS SCENES AT INCEVILLE

Mother refuses to wake it, lest it may cry!

Raymond B. West, the "boy director" of the Ince companies, was the principal figure recently in a thrilling automobile ride over the rough roads in the canyons of Santa Monica, Cal., when he sped his machine at fifty miles an hour in an effort to locate a baby which was wanted to appear in "The Cup of Life," a forthcoming feature release of Thomas H. Ince.

West was co-directing with Mr. Ince in the production of the feature. He is a man who acts quickly and wants everyone else to do the same. Arrangements had been made with the baby's mother to present the youngster at Inceville early in the morning. It was scheduled to be used in a number of scenes. Miss Bessie Barriscale, the noted Pacific Coast favorite who will be starred in the feature, waited patiently about the stage. But the baby did not appear.

Finally, losing his patience, West cranked up his "buzz wagon," leaped in and started for the city, hoping to locate the missing "dramatis persona." On the way he saw nothing—nothing but a straggling camper—and when he reached the long wharf decided to continue on to the city and seek out the house that harbored the infant. Arriving there he found that the baby had been asleep and its mother had feared to wake it, lest it cry.

TWO KEYSTONE COMPANIES END TRIPS

Syd Chaplin, Keystone comedian and director, and the supporting company of players returned from Mount Baldy this week with a wholesome coating of tan and a two reel film that is the result of their journey to the famous Southern California peak for mountain backgrounds. Charles Avery, associate director with Mr. Chaplin, shot a mountain lion, and other wild game was brought down by members of the party. Only one accident of a serious nature marred the trip. "Army" Armstrong, camera man with the Chaplin company, was shot twice by bullets which glanced from the face of a rock near which he was standing. The first wound was received close to one eye and the second in the groin. Medical attention was immediately given to the injured man and a fatality narrowly averted.

RHEA MITCHELL BECOMES EXPERT RIDER

Rhea Mitchell didn't know much about riding a horse, when she first associated herself with the forces of Thomas H. Ince at the Inceville studios of the N. Y. Motion Picture Corporation several years ago. But she knows now. In fact she didn't have a keen desire to learn until William S. Hart became a part of Inceville's population. Mr. Hart took with him when he went west his nation-wide reputation as an impersonator of western characters and he upheld it by displaying his horsemanship to the members of the Kay-Bee, Broncho and Domino companies.

One day Miss Mitchell saw Mr. Hart subduing a fractious pinto. She was attracted by the expert manner in which he handled the animal. A short time later, she was cast for the part of Belle Shields, the dance hall girl in "On the Night Stage," the latest Ince multiple reel feature. Mr. Hart also was cast. Miss Mitchell calculated that possibly she would have to know how to ride a western horse. So she enlisted the services of Mr. Hart, and the actor proceeded to teach her the rudiments of the equestrian art. For a week Mr. Hart instructed Miss Mitchell. He showed her how to cinch a saddle, how to mount and how to ride and how to dismount. Now Miss Mitchell claims she can manage a "loco" steed as well as any photoplay star.

SPLENDID PRODUCTION SOON TO BE RELEASED AS MUTUAL MASTER PICTURES

At the Reliance and Majestic studio many feature photoplays are in production which will be released in turn as Mutual Master Pictures.

Among the already prepared features are "The Outlaw's Revenge," produced by W. Christy Cabanne, and supervised by D. W. Griffith, and in same, some wonderful scenes of Mexican Revolution are presented. It deals with the life of General Villa, and in it appear R. A. Walsh, Teddy Sampson, Walter Long, Eagle Eye, and other Mutual favorites.

"The Outcast" is the name of the second feature completed. The theme was taken from the fiction story of the same name that appeared in the Saturday Evening Post.

The cast that appeared in "The Outcast" is a very splendid one and includes Mae Marsh, Robert Harron, Ralph Lewis, Spottiswoode Aitken, and Jack Conway.

Director John B. (Jack) O'Brien is deserving of heaps of credit for the results he achieved with "The Outcast."

"Enoch Arden," from the poem of Lord Alfred Tennyson, made the most beautiful four reel picture released in some time. Lillian Gish, Alfred Paget, and Wallace Reid were the principal players, and W. Christy Cabanne acted as the producer.

Robert Edeson appeared in two features, "Man's Prerogative," and "The Absentee"; the first mentioned was produced by George Nicholas, and the latter by W. Christy Cabanne.

Harry Woodruff also appeared in a four reel adaptation of H. A. Durant's play and novel, by name "A Man and His Mate." Woodruff was ably supported by Gladys Brockwell, Sam De Grasse, and Walter Long.

The picturization of Richard Harding Davis' "Captain Macklin," prepared by Russell E. Smith, was the basis of a thrilling four reel melodramatic photoplay. Director John B. (Jack) O'Brien staged "Captain Macklin."

Henry Walthall played a dual role in the Russell E. Smith picturization of Ibsen's "Ghosts," and Mary Alden also assumes a dual role. A recent private showing of "Ghosts" brought a shower of praise on all concerned.

The main theme of Ouida's "Strathmore" has recently been completed with talented Charles Clary in the name part. In the same cast appear Francelia Billington, Irene Hunt, Alfred Paget and Howard Gaye.

John Emerson, the well known legitimate stage star is appearing in an original four reel scenario, by name, "The Failure," conceived by Wm. Christy Cabanne, who is also producer of same.

In the John Emerson supporting cast appear A. D Sears, Olga Gray, and Wahnetta Hanson.

There is a rumor that the two western companies of the Rolfe Photo Plays, Inc., may be brought to New York City to join the two eastern companies at the new studio, which is already under construction at 61st Street and Broadway, New York City.



PRESIDENT CARL LAEMMLE
Universal Film Co.

MAJESTIC THEATRE, LOS ANGELES, SWITCHES FROM SHUBERT TO WORLD FILM BOOKINGS

The Majestic Theatre, which has been the Los Angeles home of the traveling attractions booked through the John Cort-Shubert offices, has joined the list of theatres showing feature films in the Southern California metropolis. The traveling attractions will be seen at the Morosco Theatre. Manager Friedlander announces that the feature selected to start the new regime for the new Majestic Theatre is the World Film Corporation release showing Margaret Wycherly and John E. Kellerd in "The Fight." Features will be seen in the Majestic Theatre for engagements of not less than a week.



ANNA LITTLE

Universal Notes

Lew Carter, formerly of the L. KO comedy company, has been changed from that concern to a place with Robert Daly, where he is to play character comedy stuff in support of Fritzi Brunette. Mr. Carter learned of his transfer after he got out of the hospital, where he had been for more than two months recovering from torn ligaments received in an auto accident during the rainy season.

Lester R. Calvin and Miss Anna Thornton, well known on the dramatic and vaudeville stages, have deserted the spoken stage for work before the camera. They came to Los Angeles to play the closing week of their vaudeville contract, and after a visit to Universal City where they saw pictures made for the first time, they decided not to renew them but to try the picture game. Mr. Calvin has been working with Mr. Lloyd since joining the company, and Miss Thornton has been working with Mr. Turner.

In preparation for a benefit performance to be given in Los Angeles soon on behalf of some children's institution, Lon Chaney, director of the Kerrigan-Victor company, Lee Moran and Neal Burns, both of the Nestor comedy companies, are taking advantage of every idle moment to practice. Every now and then from early morning till late in the evening, there can be heard the bang of a piano and a rat-a-tat-tat of feet on the concrete floor of the prop. room at Universal City.

William (better known as "Billie") Gettinger has returned to work at the Universal City after an absence of two months. He will step into the same work he was doing when he left the company, juvenile with Henry McRae's 101 Bison outfit. Mr. Gettinger is known as one of the best riders and ropers on the coast.

B. A. Molter, one of the stock players at Universal City, is rapidly recovering from powder burns which resulted from the premature explosion of a canon fired in salute to Vice-President Marshall on his recent visit to Universal City.

The second Nestor company, under the direction of Horace Davy, spent one day this week at Venice where they shot a number of scenes on the cars of the race through the clouds, which are to be used in their comedy, "Their Friend the Burglar." Trying to stand behind a camera in one of those buck-jumping little contortionist cars, according to Al Sawood, cameraman, is just about the hardest little stunt in the world. He got away with it, however, and caught Harry Rattenbury, Neal Burns and "Billie" Rhodes in a car ahead in some of the funniest action they have ever staged.

Gene Gauntier, Jack Clark, and their company, have returned from a ten days' stay in the vicinity of the Malibou river where they have been staging exteriors for their next two productions, "The Ulster Lass" and "The Smuggler's Lass." While they were there they caught two young badgers which they brought back with them. They have named them Skeezics and Snookums, and they have already become great pets around the studio.

Tom Walsh who will be remembered as Barcus in the "Trey O' Hearts" serial, has been transferred to the position of assistant director with Robert Daly in the direction of Fritzi Brunette and company in the production of light comedy.

Hobart Bosworth and his company of feature players have returned from the Whitewater Ranch at the edge of the Salton Sink where they have been spending the past ten days shooting exteriors for "Fatherhood," the first of his features to be released through the Universal program. The picture is a story of real (not imaginary) western life, as it was a number of years ago, before the passing away of the cattle range. No where in the immediate vicinity of Los Angeles was there a cattle ranch large enough to answer the requirements of the story, so Mr. Bosworth moved his entire company to the Salton country where he knew he could get what he needed.

The Kerrigan-Victor Company is at work on the production of a filmization of one of George Bronson Howard's most successful short stories, entitled "The Service of the Sword."

Among this week's interesting and interested visitors at Universal City were Blanche Ring and party who have been playing at the Orpheum this week. As guests of President Carl Laemmle, the party was conducted throughout the city and shown the various points of interest. Luncheon was served them at Mr. Laemmle's table in the Universal Cafe, after which they returned to Los Angeles.

Millard K. Wilson, juvenile lead with Frank Lloyd's Laemmle company has received a letter from an eastern amusement company, announcing the opening of a picture theater named for him. The Millard theater is proudly showing the Universal program, and Mr. Wilson is proudly showing the letter to his friends at Universal City.

After two months away from the studio, occasioned by injuries received in the wrecking of her automobile, Lillian Peacock, ingenue lead with Allen Curtis and his Joker company, has returned to work at Universal City.

Selig Notes

Kathlyn Williams brought a $150 Panama hat back from the canal zone but says it will not be seen in Selig pictures for some time at least.

Bessie Eyton, taking advantage of a woman's prerogative, passed up that striped racing car and grabbed a limousine. She now is riding out to the Selig Jungle-Zoo enclosed in luxury but with sufficient windows for a good peep by the curious fans.

Little Roy Clark, a Selig favorite, who has been missing from the screen recently, soon will be seen in an appealing role under the Diamond "S" brand once more.

Director E. A. Martin had his army out Monday, making the extraordinary battle scenes demanded by "The Hideous God, War." He used regulars, both infantry and cavalry.

"Slapjack" McDonald, of "Spoilers" fame, was seen in blackface at the Selig Edendale studio this week. He refused to be merry.

The Los Angeles Chamber of Commerce is preparing a grand reception for the Selig Movie Special tourists who will leave Chicago, Thursday, July 8th, for the Golden State. A Queen and a Court of Honor will attend the guests. San Francisco and San Diego can also be depended upon to give the visitors a royal reception.

The elongated Lee Morris is down-cast. They shaved his hair in order to put him "in character" for his role in "The Chronicles of Bloom Center." And now the Selig comedian cannot go to the ball for several weeks. Lee is rather retiring when it comes to appearing in society with a convict hair-cut.

Thomas Santchi and Miss Bessie Eyton never undertook more sympathetic character delineations than in the Selig two-reel picture play, "The Great Experiment," released in April by the Selig Company. A number of wild animals from the Selig Jungle-Zoo also add realism to the plot.

The Selig Polyscope Company has selected "The Carpet From Bagdad" as the first release to be made through the new Vitagraph-Lubin-Selig-Essanay, Incorporation. This wonderful story in five reels adapted from the popular novel written by Harold MacGrath was produced by Colin Campbell and features Kathlyn Williams who is supported by an all-star cast including Wheeler Oakman, Guy Oliver, Eugenie Besserer and others. "The Carpet From Bagdad" will be released on Monday, May 3rd, and exhibitors should book direct from the general offices of the V. L. S. E. at 1600 Broadway, New York City.

T. N. Heffron, well known director of the feature pictureplays, arrived in Chicago this week to join the Selig Polyscope Company as producer of Selig Spectacular Specials. Mr. Heffron has directed many of the Famous players productions and has also produced, in the past, many notable successes for Thanhouser, Biograph-Klaw and Erlanger Motion Picture Company, etc. Mr. Heffron will succeed Lawrence Marston who has been producing multiple reel dramas at the Selig Chicago studios.

Anna Luther, the well known motion picture star, left New York City this week for the Pacific Coast where she will join the Selig Polyscope Company. Miss Luther has won an enviable reputation in the silent drama.

The Chicago Tribune prints a two-column expose of "schools for motion picture acting." William M. Selig, president of the Selig Polyscope Company, is interviewed by the Tribune, and is quoted as follows: "So-called schools of motion picture acting are not legitimate. Not one of them of which I have any knowledge has any object but to separate gullible persons from their money." Not a day passes but some ambitious boy or girl applies at the Selig Company offices, sometimes proudly displaying a 'diploma,' and ask for positions as motion picture stars. They are invariably informed that the ranks are already over crowded with experienced people."

Keystone Notes

Mabel Normand, Roscoe Arbuckle and their company of players returned from San Francisco on the same day that the Chaplin party arrived. In addition to making several very excellent films they enjoyed a thorough inspection of the Panama-Pacific Exposition and are unanimously enthusiastic in their praise of that great attraction. Both companies were delighted to be back in Edendale, and have settled down to studio work with a zest. Other trips are being planned for Keystone companies in the near future.

Louise Fazenda enjoyed the novel sensation of playing a straight ingenue part this week after being hidden under character disguises for several months. Miss Fazenda is developing wonderfully under the moulding hand of Mack Sennett and has a bright future.

Chester Conklin, eccentric comedian with the Keystone company and creator of the character of "Mr. Droppington," has made thousands laugh with his shrunken vest that will never stay pulled down. Mr. Conklin conceived the idea of this little comedy idea years ago while playing with a tent show but never put it to actual use until he joined the Keystone forces.

Walter Wright, Keystone director has lived the life of a practical anarchist during the past fortnight. In a release which he has just finished he showed powder explosions, bursting cannons, bombs and dynamite until the locality where he was at work looked like the war area of Europe.

Harry Bernard, Keystone comedian, is the proud father of a ten pound daughter which arrived last week. Mother and daughter are doing well and Harry is busy doing an understudy of Mr. Newlywed in the presence of any friends who show a willingness to listen to his tales of the precocious little soubrette.

Mutual Notes

Courtenay Foote, the splendid English actor, who is appearing in a special feature picture at the Griffith-Mutual studio, seems to feel right at home once more. It was at this studio that under the direction of D. W. Griffith, Foote portrayed an important part, opposite Blanche Sweet, in "Home Sweet home."

"Up From the Depths" is the title of the Mutual picture he is being featured in, and working opposite him is Gladys Brockwell, who is developing into one of the best in the profession.

Charles Clary, of the Griffith-Mutual studio, is contemplating the purchase of an automobile, and for the

past week has been pestered to death with automobile salesmen. However, Clary contends that his determination to find the right one, should lead him to it, despite the fact that each salesman represents his motor car to be the very best obtainable for the price asked.

William A. Lowery, of the Reliance and Majestic studio, has been playing some mighty fine parts lately. He was prominently cast in "Capt. Macklin" and "The Outcast," the latter taken from the Thomas Nelson Page fiction stories that appeared recently in The Saturday Evening Post. While on the legitimate stage Lowrey was affiliated with Richard Mansfield, Lawrence Hanley and Chas. B. Hanford in Shakespearian repertoire.

George Beranger in the role of "Ambition" in the Mutual Robert Edeson feature "The Absentee" delivers a very good performance.

Beranger was born in Sydney, and while there played in a number of high class productions. Some of the Griffith features he has appeared in are "Home Sweet Home," "The Avenging Conscience," and "The Birth of a Nation."

Josephine Crowell who scored tremendously as the mother in Griffith's "The Birth of a Nation" is a woman of unusual intelligence. Mrs. Crowell is credited with having conceived a number of brilliant magazine articles dealing with present day conditions in general.

General Laguerre, the French-American soldier of fortune, who is at the head of the Latin Americans, is played by Spottiswood Aitken who has proven by his recent performances in Griffith features, namely: "The Escape," "Home Sweet Home," and "The Birth of a Nation," that he is a finished artist of the photoplay. Dark Cloud, the well known Mutual Indian, as "General Garcia" also renders an unusual performance.

Very briefly, the main theme of "Captain Macklin" is that he is disgraced at the Military Academy; girl's father breaks engagement on that account. He, with grandfather's sword, leaves for Honduras to seek war, as he is of the fighting Macklin family. There Macklin meets General Laguerre who later turns out to be a great friend of his grandfather. There Macklin becomes a fearless war leader under Laguerre; Beatrice, the girl, and her father have an occasion to visit Central America in the interest of her father's investments. There they learn of Macklin's progress, and all is well that ends well.

"Captain Macklin" should be one of the strongest four-reelers ever released. Director O'Brien, with the aid of Author Russell E. Smith, have done wonders with this Richard Harding Davis thrilling military story.

Director-General Thomas H. Ince sent Elizabeth Burbridge, Frank Borzage, Harry Keenan and C. N. Mortenson all the way to the San Fernando valley recently just to obtain a half dozen scenes for "Her Alibi," a forthcoming two reel crook story on the Mutual Program. The scenes depict a roadhouse, where a blackmailer, played by Mortenson, meets his intended victim, Miss Burbridge. Rather than coustruct a shack in the Santa Monica mountains and risk the appearance of "faking," Mr. Ince ordered the players to seek their location far into the country.

An exciting prison-break in which fifty convicts are shown to be in an uproar in one of the feature scenes of "Her Alibi," a two reel story of love and blackmail soon to be released on the Mutual Program by the New York Motion Picture Corporation. The break results in the escape of Joe Bailey, a part played by Frank Borzage, and upon the escape hinges the climax of a thrilling story. The scenes were "taken" in the famous East Side prison on the outskirts of Los Angeles.

Elizabeth Burbridge soon will be seen in a part that fits her talents especially well in "Her Alibi," a forthcoming release of the New York Motion Picture Corporation on the Mutual Program. Miss Burbridge plays the part of Marion Baily, sister of an embezzler. In her bereavement over his incarceration in prison, she marries her employer and later becoming the victim of a blackmailing scheme, which Fate frustrates.

Bessie Barriscale with Louise Glaum, Arthur Maude and Clara Williams have made a splendid photoplay of "The Reward" under the direction of Reginald Barker at the New York Motion Picture Corporation's studios. Louise Glaum has one of those roles which she particularly shines in, one with strong work in it.

Leona Hutton surprised her associates at Inceville recently by the expert manner in which she handled a gun during the production of "His Affianced Wife," a forthcoming release of the New York Motion Picture Corporation on the Mutual Program. Miss Hutton was playing the part of Vera Ashton, sister of a notorious crook and herself a reformed criminal. When the brother attempts to compel her again to join him in crime she wrests his revolver from him and shoots him. In taking the scene, Director Scott Sidney did not have to rehearse the "business" more than once, so ably did the leading woman hold and discharge the weapon.

Portraying a character different from that which he usually is seen in, W. S. Hart will soon be presented by the New York Motion Picture Corporation in a powerful four-reel feature on the Mutual Program, entitled "The Darkening Trail." With a strong cast supporting him and a magnetic part that admirably fits his talents, the former legitimate star, is declared to be seen at his best in this big gripping story of the Northwest.

In the cast, supporting Mr. Hart are Enid Markey, as Ruby; George Fisher, as Jack; Nona Thomas, as Ruth Wells; Milton Ross, as Mr. Wells; Louise Glaum, as Fanny, and Roy Laidlaw, as Mr. Sturgess. The scenario is by C. Gardner Sullivan and Thomas H. Ince.

WORK RESUMED ON FEATURE

Now that Mabel Normand, Keystone comedy star, has returned from San Francisco, Mack Sennett, managing director of all the Keystone companies, will resume work on the six reel feature that is nearing completion. Mr. Sennett himself is playing an important part in the film, together with Miss Normand, Ford Sterling, Owen Moore and other prominent actors. More elaborate scenery and costumes are being used in this multiple-reel than have ever been seen in any one comedy that has ever been mad by any company and, notwithstanding the unprecedented success of the first six reel Keystone, "Tillie's Punctured Romance," there is every indication that the new release will be a superior product both artistically and financially.



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NEW YORK NEWS

BY FRANK P. DONOVAN



JANET BEECHER,
Cosmos Star to appear in Eugene Walter's Drama, "Fine Feathers"

DAVID POWELL TO SUPPORT JANET BEECHER IN "FINE FEATHERS"

The Cosmos Feature Film Corporation have acquired the services of David Powell to play opposite Janet Beecher in the photoplay version of "Fine Feathers" by Eugene Walter. Mr. Powell was featured recently with Holbrook Blinn in "The Trap," at the Booth Theatre, New York, and he also played with Janet Beecher in "The Fallen Idol." This is by no means Mr. Powell's first screen appearance as he worked with Pathe in London and also with Mary Pickford in "Dawn of Tomorrow."

A CASE FOR EXCHANGES TO BEWARE OF RUINED FILM OF THE "JUNGLE"

What we consider one of the meanest tricks ever conceived, made its appearance last week. Walter Isaacs, manager of the All-Star Film Rental Company of 110 West 40th Street, New York, rented the five part feature "The Jungle" to the Orpheum Theatre in Yonkers, N. Y., and received the feature back at the time proposed, but in terrible condition.

The operator of the Orpheum Theatre, or some one else connected with the same, cut up the film and placed scenes of the fifth reel in the first, and scenes of the second in the third, and etc. What delight he could see in performing this feat we cannot for the life of us see, and such operators should be reported to the Union and exposed, and we intend to see that the Union of Motion Picture Operators, both in Greater New York and Yonkers, hear about the case; and as the writer knows personally all the heads, it will not be a difficult stunt to mete out the proper punishment to the guilty party.

And furthermore, I would suggest that the All-Star Film Rental Company, make the one's responsible for the ruined film pay for new. Also pay for the dates that had to be cancelled on account of this act. This will undoubtedly make other feature exchanges cautious in the future when renting out features.

Some theatres are not satisfied with "bicycling" films, but they must have incompetent, mean, low-grade operators to run a man's film that perhaps he has spent thousands of dollars for. Trade papers should hear of all such cases and make examples of the offenders. This paper for one, will at all times assist the exchange man, and the exhibitor and all are invited to send in at any time news items or compalints for these columns, and should they be authentic they will be published.

THE GROWTH OF THE LASKY FEATURE PLAY CO.

The establishment of the Lasky Company in its new offices is typical of the manner in which the concern has steadily grown ever since it began business approximately sixteen months ago. Mr. Samuel Goldfish has throughout this period devoted himself exclusively to the executive end of the business, and it is largely due to his conservative management that the company has attained its present amazing size within a short time without ever departing from the natural lines of general increase.

Mr. Lasky may be said to devote himself to the solution of those artistic problems which continually arise, and has divided his time between the offices in New York City and the studios in California.

Mr. Samuel Goldfish, as already explained, takes the executive departments under his immediate care. Cecil B. De Mille is supreme in the studios as Director General. He has associated with him his brother, Wm. C. De Mille who is the chief of the scenario department and who is assisted by Margaret Turnbull; and he also has the cooperation of Wilfred Buckland, for many years Mr. Belasco's art director, who is now the supreme authority for the settings of all Lasky productions. Mr. Arthur Friend is the secretary of the Lasky Feature Play Co., and takes charge of all legal matters, and Mr. Carl Anderson is Mr. Goldfish's chief aide in the executive end of the business, and to Mr. Anderson is due the perfection of the new offices. The publicity department is in the charge of H. Whitman Bennett.

IT AUGURS WELL FOR THE PROSPERITY OF THE FEATURE FILM BUSINESS

Arthur H. Jacobs, president of the Cosmos Feature Film Corp., of New York, is now the proud possessor of a brand new six cylinder National racer. This would tend to show that the feature film business must of necessity be good, for be it known that race abouts are a luxury that only a prosperous man can afford. The business values of such a machine must, however, not be underestimated. As a time saver it has no equal, and as an indicator of good business conditions, it has no superior.

CHAS. GASKILL AND HELEN GARDINER LEAVE VITAGRAPH

Chas. Gaskill and his wife, Helen Gardiner, have resigned from the Vitagraph Company, and at this writing have not made any new connection. Mr. Gaskill has produced some excellent motion pictures for this company, among them being "The Breath of Araby," which played a week at the Vitagraph Theater, and which was praised highly by press and public alike.

MARY PICKFORD

Her Personality and Popularity

By the Critic

Fame is like lightning in one respect—no one has ever been able to figure out in advance just when and where it will strike next. Had Mary Pickford been told a few years ago that some day she would be acclaimed the most popular and best-known girl in motion pictures in the world, she would have laughed at the very idea, no doubt. Such a triumph was beyond her wildest dreams when, as a slip of a girl, she edged her way timidly, unheralded and unnoticed, into a studio for her initial appearance in motion pictures. True, she had been on the stage before. Since a tot of six she had been appearing in juvenile roles. But motion pictures—well, they were new and strange to her—she didn't know just what she could do—quite likely nothing much. Any possible visions of starring and of triumphant success were quickly dispelled by the fear that she might not even make good in a minor, insignificant role.

But today Mary Pickford finds herself idolized by a nation and petted by millions who have seen her only in pictures, but have never heard the sound of her voice. It is almost incredible that a pantomime actress, voicing no audible appeal, should have a following so large and enthusiastic. What more could any girl desire.

With a versatility that is amazing, she has appeared in more roles than perhaps any other actress in the motion picture profession. Today she is a forlorn homeless rag-a-muffin; tomorrow possibly a petulant, spoiled child of the rich; each different character delineated with a convincing realism that scores still another triumph.

And now she travels—oh! of course, not really she herself, but on the screen. This diminutive star has penetrated into a thousand and one nooks and corners throughout the country, and at the same time entertains, charms and wins the love of the millions who see her. She is fully as well known, and loved perhaps even a bit more selfishly, because they are off by themselves and lonesome, in some isolated western town, as in New York City. Yet no one locality can affectionately claim her for its own. Mary Pickford belongs to the world at large.

Her appeal is universal. Her popularity is not confined to any one class of people any more than it is to any definite locality. As "Cinderella" she delights a New York broker, and for a few hours he is able to forget troubled Wall Street. In Pittsburg at the same moment, perhaps, as "Tess," she is temporarily divorcing an overworked millionaire manufacturer from his business cares and worries. Naturally, he is extravagant in his admiration. Her antics bring a chuckle from a grouchy dyspeptic invalid at Hot Springs as readily as from some tired business man in South Bend.

Fudge-eating school girls in Philadelphia gush "Oh! goodie!" with sheer delight when Mary Pickford appears on the screen to amuse them. In Denver, likely, many a busy shopper deserts enticing bargain counters to see her little favorite in the latest release. A Chicago drummer, chafing under a forced stay overnight in a lonesome, middlewest town, almost jumps with joy when he hears that Mary Pickford can be seen within the very city limits. He can spend an evening anywhere now as he would were he home.

Nor is her fame and popularity restricted to this country alone. Some lonely missionary in far off Shanghai writes, thanking her for breaking in on the long, monotonous evenings that breed homesickness and discontent. An engineer from the Canal Zone expresses a like appreciation. In Australia she is their favorite, too. Her admirers there love America and Americans because of her. To men, women and children the world over, almost, she makes her unassuming, mute appeal, and they laugh lightheartedly at her caprices and sympathetic "pull" for their favorite with all seriousness when she appears troubled and unhappy.

Small wonder it is that Mary Pickford's name is fondled by millions of lips; that her praise is heralded by masters of finance; that housewives compliment her effusively to their neighbors in over-the-fence chats; that she is flattered, not made the victim of envious and scathing criticisms of sewing circles and the like. That is real popularity. Had every one else in the world as many friends and as few enemies as Mary Pickford, there would be no war in Europe now.

A glance at the five hundred or more letters Mary Pickford receives every day would reveal many an interesting little story. Hosts of unknown worshippers make known their admiration, and many send "as a token of appreciation," anything from an autographed photograph of the baby to flowers, candy, relics and the like. And then, too, from young girls come dozens of appeals for aid and advice. Most of them, with no attempt to stifle egotism, tell her of their talent and matchless beauty. To star in motion pictures is the dream of their young lives. To such queries Mary Pickford would reply that opportunities open to her a few years ago, and which she utilized to such good advantage, are not open to the beginner of today.



MISS MARY PICKFORD

Much of her success she modestly attributes to luck, and says that she has always been fortunate in being admirably cast. Blessed with a girlish figure, she keeps herself the picture of health by outdoor exercise and a simple, wholesome diet. She realizes that she is still young, and that even greater triumphs lie ahead.

The key to her "screening" so admirably, she confesses, lies in just "acting natural." It sounds easy enough to others who would, but cannot, imitate her success. She once remarked: "My pout has made me famous." Yes, but besides she has a hundred and one little mannerisms that give her an indescribable charm. There is an indefinable beauty revealed in her large, wistful eyes and whimsical smile alone. There is something more than these qualities that has contributed in singling her out as America's favorite motion picture actress. Mary Pickford has that which most others lack—"a certain personality."

CURTIS JOKER CO. RECEIVES MUCH PRAISE FOR COMEDY PRODUCED AT SAN DIEGO FAIR.

Twentieth of April, Day of Events at Universal City.

The Curtis-Joker Company has returned from a very successful trip to San Diego, and Director Curtis has resumed work on his seventh installment of the "Lady Baffles" series under production.

On Tuesday, April 20th, five hundred traffic managers of the United States attended a barbecue, given to them by General Manager Magie, while a number of directors took full advantage of their presence. For instance, Director Curtis made good use of the occasion in filming a one reel Joker comedy, by Clarence Badger, entitled "The Bingville Boosters' Barbecue." This is a story of a Mexican cook (played by Max Ascher) and his jealous sweetheart (Gale Henry), given chase with an immense butcher knife, upsetting the entire barbecue party.

This should be one of the funniest comedies ever produced, because the idea is a novel one and will cause a thousand laugh when the picture will be released. The cast consists of Max Ascher, Lillian Peacock, William

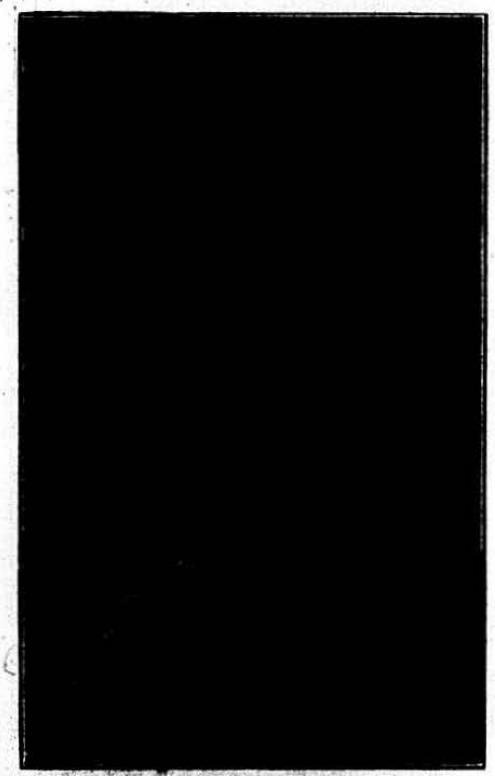
Franey, Gale Henry, and Milburn Morante.

Director Joe De Grasse took also advantage of the occasion and had those visiting gentlemen act for him in a big scene. The entire day was a most conspicuous one at Universal City. Robert Leonard used approximately one thousand people for a story of the Civil War. Infantry, cavalry and hundreds of townspeople were acting around enormous settings for the camera.

Director Henry McRae made most thrilling scenes of a factory fire. A number of three-story buildings, especially constructed for this story were set on fire and all employees of this establishment had to save their lives by jumping out of the windows. Eddie Polo assisted Mr. McRae, in making good use of his net, for the sake of avoiding accidents, by jumping from the windows. Mr. McRae had a number of plucky girls who made the jump without hesitating.

Director Francis Ford is giving his full attention to the greatest motion picture serial ever attempted, "The Broken Coin," and in all, twenty-one directors are busy turning out good footage at Universal City.

In the meantime President Carl Laemmle has left for the East, but not without having taken a print of the Joker Comedy, "A Day at the San Diego Fair," down to San Diego. A free showing of this picture was given and it is declared to be a scream from start to finish. The request was made by the Fair Committee to send the Curtis-Joker Co., soon to San Diego again.



EDMUND HAYES
Star of Edmund Hayes Feature Film Co., making "The Wise Guy," five-part comedy by Geo. M. Cohan

JIM GORDEN PUTS A REEL THRILL IN THIS EPISODE THAT IS SURE TO MAKE A HIT WITH THE FANS.

You know Jim Gorden, don't you? Of course you do, or you're a new one in the film game, for Jim has been directing now for some years and playing roles for some more years and is no chicken by any means, and no beginner, either. And when it comes to pulling something real in a feature, hand it to him for he's there and twenty ways at that. That's a mouthful, isn't it; well, we are glad we said it; now what do you think of that?

Over in Staten Island last week Jim had some aeroplane scenes to make, for episode No. 19 of the "Exploints of Elaine," the Pathe-Hearst serial, and couldn't get the aviator to leave the ground more than ten feet after numerous trials. Jim, after some time, became real mad and informed said aviator that his contract called for him to a flight and he'd better make it or else his salary would not be forthcoming. The aviator blamed the wind and some more things for his delay, but finally said he would rise. Jim had his camera man set up about ten feet away from where said aviator was to leave the ground and where the scenes action took place. The aviator started off and came down the field at a terriffic rate of speed, and as he neared the camera and Jim, rose about two feet above their heads. Jim yelled to the camera man to duck, but grind; and he did, the aeroplane went so close to their heads that the plane scraped the top of the camera but the lens caught it all and the sequel is that when the fans see this thrilling stunt they'll wonder how it ever was done.

LASKY FEATURE PLAY COMPANY MOVES TO NEW OFFICES.

Great Expansion of Executive Departments, and an European Branch to be Established in the Near Future.

The executive offices of the Jesse L. Lasky Feature Play Company were moved last Saturday from the Longacre Theatre Building, at 220 West 4t8h Street, New York City, to a beautiful new office building at 120 West 41st Street, where they will occupy the entire fifth floor. This removal has more than a passing significance. It means that the old quarters had become absolutely inadequate, and that ample space for the executive departments of this constantly growing business has become indispensable.

The suite occupied by the Lasky Company is divided into two offices, and is said to exemplify all the very latest devices of modern office construction. One of the unique features of the structure is, on the ground floor, a private theatre with 150 seats, which is to be at the disposal of the Lasky Feature Play Co. for "showings" of its new productions to the press and invited guests.

CHARLOTTE IVES JOINS STAGE STARS APPEARING BEFORE CAMERA

Charlotte Ives, for many years associated with Charles Frohman productions and very pleasantly remembered for her work in the John Mason Company in the Augustus Thomas Play, "As a Man Thinks," more recently with Lew Fields in "The High Cost of Loving," has been playing leads for World Comedy-Star pictures in Chicago. She says that she likes the movies, even though the weather was extremely disagreeable during the entire period of her experience before the camera.

HELEN WARE NEW COSMOS STAR NOW AT THE EMPIRE THEATER, NEW YORK.

That Arthur H. Jacobs, president of the Cosmos Feature Film Corporation, exercised extraordinary good judgment when he signed Helen Ware in "The Price," is more than attested to by the success Miss Ware is winning right now in "A Celebrated Case," at the Empire Theater, New York. Miss Ware is one of the all-star cast selected for the play, and her remarkable acting in the prologue of the same has won favorable comment for both press and public. The Cosmos Feature Film Corp. feels assured that when they release Helen Ware in "The Price," they will have helped raise the standard of the feature film considerably. It will be the aim of the aforementioned concern to present at stated intervals such plays and stars as have proven their worth and success on the speaking stage.

M. C. E. Shurtleff, formerly salesman of the Atlanta branch of the World Film Corporation, has been transferred to Washington to work in the same capacity.

Mr. O. T. Enos, a product of the salesman's school has been sent to the Philadelphia office, of the World Film Corporation, and it looks as if he is going to make good with vengeance.



ERNEST SHIELDS

who will play one of the principal roles with Francis Ford in "The Broken Coin" Serial.

PATHE STAR RECOVERS FROM PNEUMONIA

Pearl White Back at Work in "Elaine."

Pearl White, heroine of Pathe's "The Exploits of Elaine" has just recovered from an attack of pneumonia, contracted through exposure while working in outdoor scenes in bad weather, and yet some people think the photo player leads an easy life!

WORLD FILM CORPORATION ISSUE PAPER FOR SALESMEN

The World Film Corporation, this week issued a paper which will bepurely for thepurpose o ftelling their staff how they should handle exhibitors, and also how they can get their costumers in the different states newspaper publicity and help in a general way. It is certainly a breezy sheet.

RICHARD CARLE IN "THE DANCING BEETLE" ON THE OPENING PROGRAM OF THE MAJESTIC THEATRE, DETROIT

The opening of the Majestic Theatre, now the largest and most beautiful theatre in the middle west, last Thursday placed Detroit high in the ranks of those cities where the motion picture is treated as one of the foremost arts. The theatre has every innovation which might better the projection and comfort, and has a seating capacity of 2,160. Included on the handsomely engraved program were the cuts of the entire World Comedy-Star company, and the initial performance introduced Richard Carle in "The Dancing Beetle."

FRED (OTHERWISE BING) THOMSON

One of the World Film Energetic Producers

Fred (otherwise Bing) Thomson is a logical product of the theatrical field making good, every time as a motion picture producer. A temperamental Scotch-Canadian, a sportsman, gentleman and scholar, he produced for the best companies, including Sothern-Marlow, Belasco, Brady and ultimately "found himself" psycholically and mentally, in pictures.

From Vitagraph to Universal, from Universal to Lasky; and from Lasky to World Film is his record. With World Film, that is at Fort Lee, he has found his proper environment; and the first of his efforts is soon to be released under a title of "Woman and Wine," based upon the successful Brady production of theArthur Shirley melodrama. Fred can handle strong dramatic scenes. He is the reverse of a reposeful director; and with characteristic frankness he declares "Woman and Wine" to be a great picture. And Fred knows!

His judgment of pictures may be estimated from the fact that he made the "Sign of the Cross," and "The Christian," and is now at work on the Wm. A. Brady feature, "After Dark" in which Alec B. Francis is to appear as "Old Tom," Brady's best and greatest part.

NO LENTEN PERIOD DEPRESSION NOTICED IN OIL CITY.

A. A. Graham of the Temple Theater, Oil City, Pa., is very emphatic in his remarks relative to consistent advertising and buying the best productions obtainable. He contends that after carryng out the campaign as suggested by Leo F. Levison, of the Pittsburgh branch of the World Film Corporation, he has been successful in not having lost through the entire Lenten period, a dollar in his box receipts.

On March 16, Laura Sawyer in "The Daughter of the People" was shown to capacity business, and on March 23, Robert Warwick in "Alias Jimmy Valentine" broke all records, this having been a repeat date on this production and Mr. Graham intends playing "Valentine" for the third time there shortly.

MISS RUTH STONEHOUSE DANCES AS WOOD NYMPH

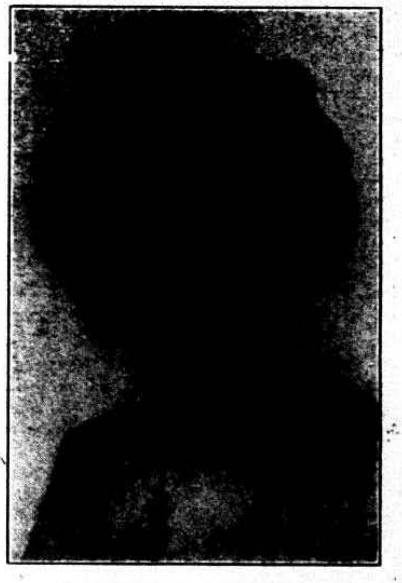
Training Enables Her to Take Part Impossible to Others

Because of her exceptional dancing ability, Miss Ruth Stonehouse is enabled to portray a scence in the Essanay photoplay, "The Wood Nymph," that would be impossible for almost any other actress. The dance of the wood nymph at the garden party requires the most talented work in this line. The steps are most intricate and require constant practice to attain. Miss Stonehouse was a professional dancer before taking up photoplay work, and has kept up her dancing ever since. This is one of the prettiest scenes ever taken in a photoplay.

PHILADELPHIA FEATURE FILM EXCHANGE MEN ORGANIZE

The Feature Film Exchange men of Philadelphia, Pa., are about to organize a body to protect their interests. A full report of this meeting will be given in a coming issue of the paper.

This will not interfere or be detrimental to the exhibitors but will undoubtedly help them both in a general way.



KATHRYN OSTERMAN

J. J. ROSENTHAL IN SAN FRANCISCO SEES MRS. ROSENTHAL IN NEW YORK

Kathryn Osterman, the World Comedy-Star, says that the same minute she was looking at her picture "Housekeeping Under Cover," at the Strand Theatre, New York, her husband, J. J. Rosenthal, who is a well-known publicity man, was witnessing it in San Francisco at the Tivoli Opera House. A private exhibition had been held there, when her husband and several of her professional friends announced the fact to the manager, that they would like to see the picture.

BUFFALO BILL AND CHARLIE CHAPLIN VISIT CAPITOL OF THE FILM WORLD

Two of the most prominent visitors, conspicuous in the show world, paid an unexepcted visit to Universal City. Buffalo Bill, in private life Col. Cody, and Charlie Chaplin, the funniest man of today, declared April 20th, the day of rest, and watched with great interest the good work of others.

Col. Cody was much interested and was shown everything that is of interest at Universal City. Later in the day he was the guest of General Manager Magie at a luncheon given to him at the Universal City Cafe, but did not leave the studios until Director Frank Lloyd recorded the visit of Col. Cody for the screen.

Charlie Chaplin was in tow of "Broncho Billie" Anderson; and Charlie, always with the eye of a hawk, knew how to escape the camera. A number of directors took much pains in showing Charlie their new sets (while the cameramen got ready), but none of them has any negative to show of Charlie Chaplin. STINGY!!

GOOD SHOW AT STRAND

The Strand Theatre is adding an extra attraction to it's program consisting of the presentation of Salisbury's Wild Life pictures, showing interesting and exciting hunting and fishing scenes and other forms of out-door sports. These pictures are said to be America's greatest educational feature, taken through special permission issued by the Biological survey of the Department of Agriculture. Dr. Salisbury will, in person, take the audience with him through his three and a half years' travels explaining these marvelous mysteries of nature. The photo-dramatic feature is "Captain Courtesy," a stirring drama of the early days in California under the Mexican misrule. Dustin Farnum, the popular romantic actor will be seen in the title role. The play is said to have an abundance of stirring situations and the romantic story gives the star excellent opportunities to display his histrionic ability and pleasing personality. Bosworth, Inc., who produced the play have given the star an exceptional supporting cast including such artists as Herbert Standing, Courtenay Foote, Winifred Kingston, Carl von Schiller and a number of others.

Other pictorial subjects to be shown are a new Keystone comedy and educational pictures and the Strand Topical Review containing up-to-the-minute news pictures from everywhere, and a new shipment of European war pictures taken at the front by the Strand's special representatives, and said to be the most graphic yet shown. There will be new vocal soloists, and the concert orchestra, under the direction of Carl Erouarde, will, besides playing specially adapted incidental music to the subjects shown on the screen, render a program of classical and popular selections.

New York Notes

A story of the Canadian frontier of the present day, entitled, "From Out the Big Snows," is now in course of production as a Vitagraph Broadway Star Feature, in three parts, under the direction of Theodore Marston. In that part already photographed, a thrilling scene is enacted where a pack of wolves attack James Morrison, a young adventurer, who has been tied to a tree in the heart of a forest by George Cooper, a half-breed Indian, the villian. Scenes in which the Northwest mounted police figure conspicuously, a pistol duel between Donald Hall, as a doctor and the half-breed, and action in a realistic frontier dance hall with Dorothy Kelly as Marie, the girl in the case, will furnish added thrills while the atmosphere of the tractless forest, clad in the white robes of winter, will give the picture an air of mystic realism. Bobby Connelly and Lillian Burns are the remaining members of the cast that enact the principal characters in "From Out the Big Snows."

Flora Finch, as a female Sherlock Holmes, Hughie Mack as the village cut-up, Kate Price as a cook and John T. Kelly as a woman hater, are members of a cast in which Cissy Fitz-Gerald, Charles Brown, William Shea, Arthur Cozine, and Ethel Corcoran play straight parts, in a paradoxically entitled comedy "Heavy Villains." George D. Baker, one of the Vitagraph's most efficient directors, is busy at work on "Heavy Villains," which will be released as a Broadway Star Feature, in three laughing parts, in the near future.

Hayward Mack and Harry Lichtig are writing the scenarios for Richard Carle, in which the World Comedy-Star comedian will have an opportunity for mastering a new characterization other than his usual ones of the henpecked husband or the absent-minded professor types.

Priscilla Dean, remembered for her work in "Mother," and several other Broadway successes, is one of the latest legitimate actresses to join the ranks of the World Comedy-Star. She is particularly adapted to ingenue characters and portrays just enough for an inborn conception of comedy values to make her work both smile-provoking and alluring.

Elmer McGovern, p. a. de luxe of the N. Y. Motion Picture Corporation, is getting out a nice little press sheet now telling all the latest happenings of the Keystone, Domino, Kay Bee and Broncho brands. Said sheet is well written in newspaper style, and is far superior to the typewritten press notices and it would be a good idea if all companies would follow this plan, it certainly would make it easier for trade papers.

Harold Shaw has opened an acting school in dear ol 'Lunnon to teach the dethroned dukes and barons, I presume, in the silent art. Harold was an Edison director before going across the pond to direct for the London Film company.

Julius Stern, manager of the Imp Studio, in a press note, conveys to the trade and gentle public the information that he has engaged some well known authors to write for the Universal, but fails to mention said author's names. And Harry Ennis in the "Clipper," says, "Aw, go on and tell us, julias, won' yer?"

Tarleto Winchester, formerly of the New York Telegraph, motion picture department, is now handling the publicity and advertising for the Paramount. I think they made a good selection in Winchester, for he is perhaps one of the best versed men in the film industry.

Harry Myers and Rosemary Theby led the grand march at the Baltimore Exhibitors' Ball, Saturday, April 10, and made a hit wit the fans, who fairly idolized them. King Baggot also attended, and to say he was popular would be putting it mildly, for said King was the star of the evening, and Baltimore is anxiously awaiting the next one when they will have the pleasure of meeting these sterling players again.

The word "movie" is in the dictionary; if you don't believe it, look it up.

Jacob Wilk, publicity expert of the World Film Corporation, is the proud father of a baby boy. Both mother and son are doing well, thank you!

Wen Milligan, the happy married movie editor of the "Billboard" is living in the throes of perfect bliss and happiness. Each day finds him at his desk wearing the big broad smile that won't come off.

And they say that "Wid" another p. a. of note and a writer of things filmlike for the N. Y. Mail, is another son of the printers' art to lead a blushing young damsal to the altar in the very near future? Gee, soon we'll be all by ourselves, for their is only a few single one's left.

Bill Barry, our esteemed "Bill" whom we love so well will soon depart from us also. The ladies are making a clean sweep. From now on, I'm going to watch the remaining few and see that no one steals them.

One thing I can truthfully say, and that is, I was never in love, for the simple reason no one would fall in love with me. You see, I have my own sorrows. Some day though when I become as famous as King Baggot, or Billy Garwood, they will fall head over heels to get me. But the time is away off say we.

Hugh Hoffman may be in the love game also, but if he is, he keeps it quiet.

Harry Ennis is about due to announce the wedding day. Harry is also all smiles. Poor me!

And lest we forget, Harry Randall, advertising expert, is also slated to take the fatal plunge. Will they ever stop coming? If this keeps up I will have to run a column of matrimonial news, to keep abreast of the times.

Milton E. Hoffman, of World Film fame, hied himself away about a month ago, and when said Milt returned to his desk he was a happy husband. The quiet stuff is the best. We offered our congratulations then, but to make sure that we did we again extend our heartiest to both bride and hubby.

Film Releases of the Week

GENERAL FILM PROGRAM

Biograph

D 1
4—22. To Have and to Lose, D 1
4—23. When Hearts Are Young, C D 1
4—24. Jean the Faithful, D 1
4—26. The Children's House, Juvenile 1
4—27. Adam Bede, D 2
4—29. Fool's Gold, D 1
4—30. His Poor Little Girl, C D—1
4— 1. A Double Winning, D 1

Edison

4—23. Out of the Ruins, D 3
4—24. The Heart of a Waif, D 1
4—26. Greater Than Art, D 3
4—27. The Idle rich, C 1
4—28. Count Macaroni, C 1
4—30. Poisoned by Jealousy, D 2
5— 1. His Convert, D 1

Essanay

4—23. Title Not Yet Reported
4—24. The Conspiracy at the Chateau, D 2
4—26. On the Dawn Road, D 1
4—27. Blindfolded, A 2
4—28. The Fable of "A Night Given Over to Revelry," C..1
4—29. The Undertaker's Uncle, W. C 1
4—30. The Tie That Binds, D 1
5— 1. Frauds, D 3

Kalem

4—23. Willie Whipples' Dream, C 1
4—24. A Race for a Crossing, D 1
4—26. The Haunted House of Wild Isle, D 2
4—27. The Phoney Cannibal, C 1
4—28. The Tattooed Hand, D 2
4—30. The Destroyer, D 3
5— 1. The Box Car Trap, D 1

Lubin

4—23. Indisteretion, D 1
4—24. The Fresh Agent, C., and
4—26. The Ring of Death (Road O' Strife No. 4), D. 1
4—27. Percival's Awakening, C 1
4—28. Her Father's Picture, D 2
4—29. A Romance of the Navy, D...3
4—30. When the Range Called, D...1

MINA

4—22. Feminine Wits, C 1
4—29. Bunks Bunked, C 1

Selig

4—23. The Idol of Fate, C 1
4—24. Jungle-Zoo Picture Play (Animal) 1
4—26. Lonely Lovers, D 2
4—27. The Honor of the Camp, D...1
4—28. The Voice of Eva, D 1
4—30. At the Mask-Ball, C 1
5— 1. The Hand of Mahawee (Animal D.) 1

Hearst-Selig News Pictorial

Issued every Monday and Thursday.

Vitagraph

4—23. Whose Husband? C 1
4—24. Pawns of Mars, War D 3
4—26. Boobley's Baby, C 1
4—27. The Lady of the Lighthouse, C 1
4—28. The Boarding House Feud, C..1
4—29. Strictly Neutral, C 1
4—30. The Sort of Girl Who Came from Heaven, C 1
5 1. A Pillar of Flame, D 2

MUTUAL FILM PROGRAM

American

4—19. The Castle Ranch, D 2
4—21. She Walketh Alone, D 1
4—26. The Day of Reckoning, D 2

Beauty

4—20. Oh! Daddy, C-D 1
4—27. No Quarter, D 1
5— 4. The Agreement, D 1

Broncho

4—28. The Renegade, D 2
5— 5. The Spark from the Embers, D 2

DOMINO

4—15. The Sons of Toil, D 2
4—22. The Artist's Model, D 2
4—29. A Power of the Street, D 2
5— 6. The Man from Nowhere, D 2

Kay Bee

4—23. The Riddle of the Wooden Leg, D. 2
4—30. The Valley of Hate, D 2

Keystone

4—15. Do-Re-Mi-Boom ! ! 1
4—17. Ambrose's Nasty Temper 1
4—26. (Special) Gussle Rivals Jonah 2

Komic

4—25. Home Again, C 1
5— 2. Ethel's Disguise (Bill No. 22), C. 1

Majestic

4—18. The High Binders, D 2
4—18. The High Binders, D 2
4—20. The Story of a Story, D 1
4—25. For the Honor of Bettina, D..2

Mutual Weekly

Issued every Thursday.

Fallstaff, formerly Princess

4—16. The Actor and the Rube, C..1
4—23. The Handicap of Beauty, C.-D. 1
4—30. The Movie Fans, C. 1

Reliance

4—19. The Stain of Dishonor, D....1
4—21. Rose Leaves, D 1
4—24. God Is Love, D 2

Royal

4—17. When Youth Won Out, C. 1
4—17. When Youth Won Out, C 1
4—24. Hungry Hank at the Fairs, C..1

Thanhouser

4—18. Big Brother Bill, C.-D. 1
4—20. The Undertow, D. 2
4—23. The Reformation of Peter and Paul, C.-D. 1
4—25. Fashion and the Simple Life, C.-D. 1

UNITED FILM SERVICE

Cameo

4—29. Can a Man Fool His Wife, C. 1 reel

Empress

4—16. Oysters and Pearls, C. 1
4—21. The Room Between, D 2
4—23. More and More, C 1

Features Ideal

4—19. Shadows of the Harbor, D...2
4—26. The Mysterious Airship, D. 2 reels
5— 1. Beginning at the End, D.2 reels

Grandin

4— 7. Tainted Blood, D 2 reels
4—28. The Stolen Will, D. 2 reels

Luna

4—15. The Misplaced Twins, C 1
4—22. Her New Yob, C 1

Jupiter

3—28. Her Phoney Lovers, C. 1 reel

Lariat

4—10. The Cost, D. 2
4—24. The Parasite's Double, D 2

Premier

4—18. The Come Back, D 1
4—20. Girl With the Camera, D 1
4—27. Brothers, D. 1 reel

Regent

4—17. In the Blood, D. 2

Starlight

4—22. You Need a Doctor, C 1
4—29. Jealousy, C. 1 reel

Superba

4—20. Uncle's Last Letter, C 1
4—27. A Million Hid, C 1 reel

United

3—21. Married in Disguise, C. 1 reel
4—25. Love Thy Neighbors, C. 1 reel

UNIVERSAL PROGRAM

Animated Weekly

Issued Every Wednesday.

Big U

4—22. The Fear Within, D. 1
4—25. The Grim Messenger, D. 2
4—29. Courage, D. 1
5— 2. His Uncle's Ward, Com.-D... 2

101 Bison

4—24. The War of the Wild (Animal), D. 2
5— 1. Nabbed, D. 2

Gold Seal

4—20. The Whirling Disk, D. 2
4—27. Matty's Decision, D. 2

Imp

4—23. The Adventure of the Yellow Curl Papers 2
4—26. Matches and Gasoline, C. 1
4—30. At the Banquet Table, D. 2

Film Releases of the Week---*Continued*

Joker
4—24. When War Threatened, C.....1
4—26. Over the Bounding Waves.

Laemmle
4—21. Mavis of the Glen, D.....3
4—25. Nature's Triumph, D. 1
4—28. A Prophet of the Hills, D. 2

L-Ko
4—25. Poor Policy, C.....1
4—25. Nature's Triumph, D. 1
4—28. Shaved in Mexico, C. 1

Nestor
4—20. Eddie's Awful Predicament, C.1
4—23. Two Hearts and a Ship, C.....1
4—27. His Nobs, the Duke, C. 1
4—30. Her Friend, the Milkman, C...1

Powers
4—24. Love and Handcuffs, D.....1
5— 1. Tiny Hands, D. 1

Rex
4—20. The Affair of the Terrace, D...1
4—22. The Ladder of Fortune, D.....2
4—27. Faces in the Night, D.....1
4—29. Unlike Other Girls, D. 2

Sterling
4—22. His Smashing Career, C. 1
4—29. The Chef's Revenge, C.....1

Victor
4—23. The Artist and the Vengeful one, D. 1
4—26. The Honor of theOrmsbys, D. 3
4—30. A Romance of Hawaii, D. 1

WORLD FILM CORPORATION
The Seats of the Mighty.....6
The Pit 5
Wildfire 5
Old Dutch 5
Alias Jimmy Valentine.....5
Money 6
What Happened to Jones.....5
The Coming of Perpetua 5

California Motion Picture Corp.
Salomy Jane 5 parts
Mrs. Wiggs of the Cabbage Patch 5
Mignon 4
Lily of Poverty Flat (coming).....5

Flaming Films
Without Hope 4 reels
Puritan's Conscience 3
Sybil of the Film 3

Frohman Amusement Corporation
The Fairy and the Waif 5

Lederer
The Fight 5

Special Releases
Your Girl and Mine.....7
The Adventures of a Boy Scout.....5
In the Land of the Head Hunters....
Salambo 6

World Comedy Stars
(Richard Carle).
3—22. Health by the Year (Jeff de Angelis).
3—29. Housekeeping under Cover (Kathryn Osterman).

FOX FILM CORPORATION
A Gilded Fool.....5 reels
Children of theGhetto.....5 reels
Celebrated Scandal (Betty Nansen) 5 reels
The Kreutzer Sonata 5 reels
The Nigger 5 reels
Anna Karenina (Betty Nansen)5 reels
Valley of the Missing.....5 reels
Clemenseau Case 5 reels

Great Northern Film Company
Adventures of Gar El Hama....3 reels
The Fight for Fortune.....3 reels
A Deal with the Devil.....3 reels
Through the Enemy's Lines....4 reels
The Evangelist (W. Psilander)4 reels

Nonpareil Feature Film Corp.
Line Up at Police Headquarters 6 parts
Alice in Wonderland 6 parts

MUTUAL MASTER PICTURES
The Outlaw's Revenge (R.).....4
Enoch Arden (Majestic).....4
On the Night Stage (N. Y. M.).....5
Man and His Mate (Reliance).....4
Man's Prerogative (Reliance).....4
Captain Macklin (Majestic) 4
The Cup of Life (N. Y. Motion)....5
Child of God (Reliance).....4
Man's Prerogative (Reliance)..4 parts
Captain Macklin (Majestic).....4 parts
The Cup of Life (N.Y. Motion..5 parts
Child of God (Reliance).....4 parts

New Majestic
Sapho.

R. & M.
The Great Leap.
The Gangsters of New York.
The Battle of the Sexes.
The Floor Above.
The Dishonored Medal.
The Mountain Rat.
Home, Sweet Home.

Thanhouser
Moths.
Robin Hood.
A Legend of Provence.
Frou?Frou.
Joseph In the Land of Egypt.
Cardinal Richelieu's Ward.
Dope.

FICTION PICTURES, INC.
The Spanish Jade. 5 parts

ITALA FILM COMPANY
Cabiria.
Treasure of the Louzats 4 parts
Jules Porel—Serpent 3 parts

GEORGE KLEINE ATTRACTIONS
The Naked Truth 5000
Julius Caesar 6000
Officer 666 5000
Du Barry 6 reels
Stop, Thief! 5 parts
The Woman Who Dared 5 parts
Who's Who in Society (coming) 3 parts
The Commuters (coming) 5 parts

LIFE PHOTO FILM CORPORATION
12—28. Springtime 5 parts
1 —11. The Avalanche 5 parts
A Modern Magdalen.

PARAMOUNT PICTURES
Blazon Film Co. Reels
3— 4. "Rule G." 5

Bosworth
3— 8. Caprices of Kitty 4
3—11. Sunshine Molly

Famous Players
3—18. Gretna Green 4
3—22. Are You a Mason? 4
3—25. The Commanding Officer 4

Famous Players
4— 15. When We Were 21.....5 reels
415. May Blossom 4 reels
4—26. Niobe 5 reels

Jesse Lasky Company
4—12. The Capture 5
4—22. Snobs 5
4—22. The Captive 5 reels

Lasky-Belasco
3—15. The Governor's Lady.....5

Morosco Photoplay Company
4—29. Help Wanted 5 reels

PATHE EXCHANGE, Inc.
Week of April 12, 1915.
Exploits of Elaine, No. 16 D...2 reels
His Friend the Captain, C.....1 reel
Ashes of Dreams (H. Walthall-Balboa) 1 reel
Picturesque France, Grand Morin, Col. Sc., and The Stickleback, Col. Ed.....Split
A Festival Religious, Indian, Sc., and Sugar Culture, Java, Ed. Split
Who Pays? No. 1. "The Price of Fame," D. 3 reels

FICTION PICTURES, INC.
The Spanish Jade 5 parts

METRO PICTURES CORPORATION
The High Road (coming).
The Flaming Sword (coming).
Fighting Bob (coming).
The Shooting of Dan McGrew (coming.)
Cora.

Popular Plays and Players
Shadows of a Great City.
Heart of a Painted Woman.

B. A. Rolfe Photoplay, Inc.
Satan Sanderson.
The Cowboy and the Lady.

Tiffany Films Corporation
Heart of Maryland.
The Outlaw's Revenge (Reliance) 4
Enoch Arden (Majestic) 4
On the Night Stage (N. Y. Motion) 5
Man and His Mate (Reliance) 4
4—29. Help Wanted.

Majestic
Ruy Blass.

Mutual Special
Mexican War Pictures.

N. Y. Motion Picture
The Wrath of the Gods.
Zu, Zu, the Band Leader.
The Battle of Gettysburg.

JACK NOBLE
Directing Features for
B. A. ROLFE

JOHN LANCASTER
Comedian
Selig Polyscope Company
Los Angeles, Cal.

WALLACE REID
Majestic-Mutual Company
Hollywood, Cal.

GEO. H. MELFORD
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Pasadena, Cal.

EDWIN CAREWE
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B. A. ROLFE

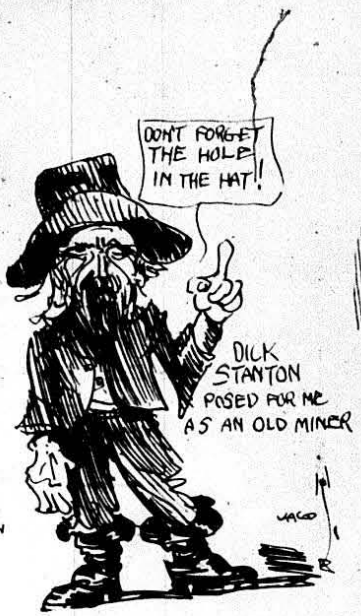
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Vol. 2. No. 8. LOS ANGELES, CAL., FRIDAY, APRIL 30, 1915. Price 5 Cents



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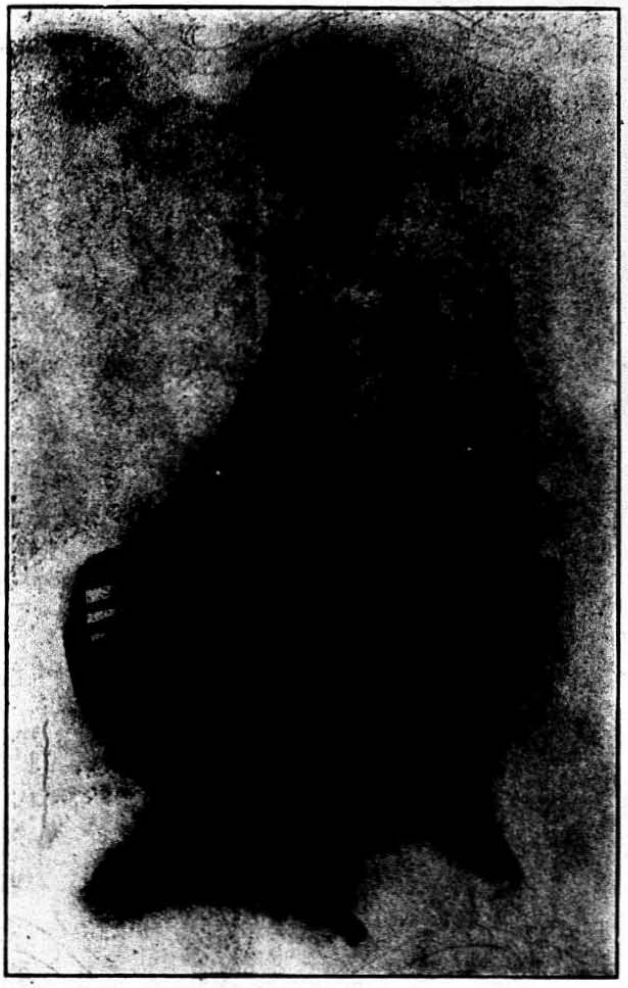
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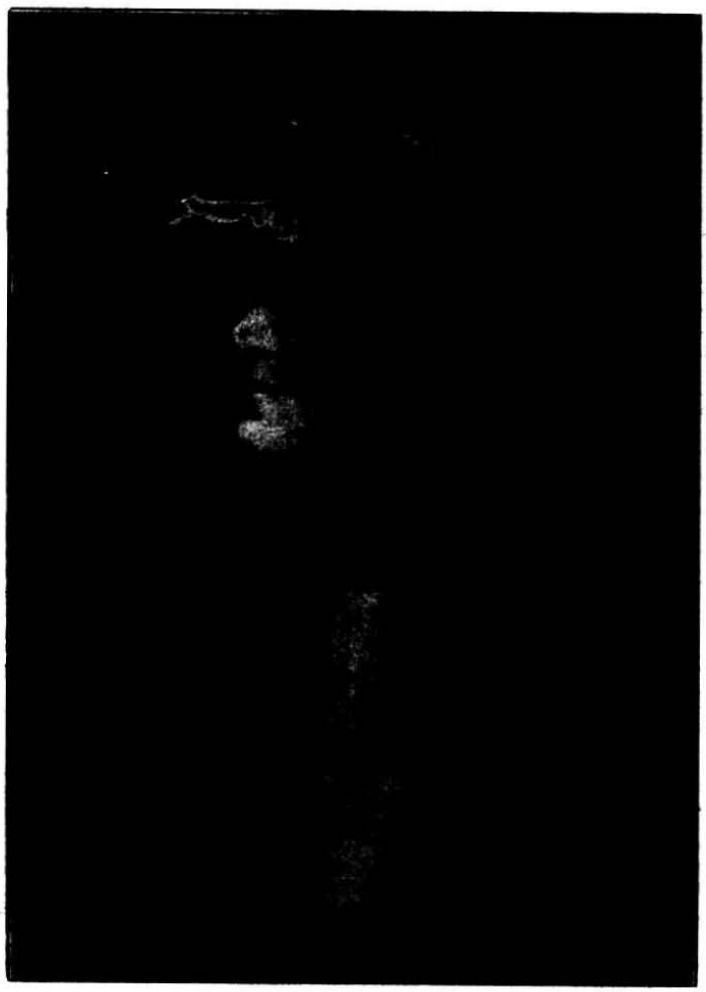


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Star,
Paramount Pictures, Inc.



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(Western)
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Pathe Film Co.
Santa Monica, Cal.

An Appeal to Exhibitors of Motion Pictures

We know that you take a just pride in your calling. You feel its responsibility. You rejoice in your opportunities to amuse and entertain the public. You realize the power of the screen. You take a personal interest in everything that concerns your theatre. You believe that you are giving the public fair value for their money. You know that you are rendering an important service to the community to which you belong.

It is natural, therefore, that you resent any injustice to the motion picture. You observe with pain and regret that there is an awful lot of ignorance and prejudice in certain elements of the community. You know that all this ignorance and prejudice culminates and embodies itself in the word "Censorship." We feel as you do, and want to aid you in starting a campaign of education. Look about you and you must realize that even the best cause needs advertising. We must let the people know. We ask for their support in this fight against censorship and we must show that we are entitled to it.

First of all, then, we must explain to the public what censorship means. Censorship of motion pictures means compelling the exhibitor to show pictures for approval to a certain board in advance of their public exhibition on the screen. It is like asking the editor of a newspaper to send the proofs of his pages to a political board before allowing the paper to be printed and circulated. Naturally, every American will immediately exclaim: "Who are the men and women to whom such arbitrary power is to be entrusted?" It makes no difference how good and conscientious they may be, they cannot be allowed to dictate in this absolute fashion what amusements shall be permitted and what pictures shall be shown. The American idea is to submit questions of fact to a jury and let the jury decide. Now this may not be the most perfect arrangement, but the experience of English-speaking nations has developed no better. If a bad picture be shown let any public-spirited citizen, or let the police or the District Attorney swear out a warrant and submit the whole issue to twelve men chosen from the people.

The next question for the exhibitor is the method of procedure, the way of going at it.

Happily, the exhibitor has a weapon which, in the whole arsenal of debate and controversy, is without a rival. We are, of course, speaking of the slide. It is the 42-centimetre gun of publicity, before whose persistent hammering every fort of Prejudice and Bigotry and Graft is bound to crumble away. The slide and the screen form a combination that is irresistible. You know that the attention of your patrons is riveted upon the screen. If you have anything to say to them, you know that the slide will do the work. If a newspaper is placed in the hands of a reader he may read and skip as he chooses. Not so with the matter on the slide. That will and must be read. For hammering home the truth the screen beats the school, the pulpit, the library, the platform and the press. Let us get this one idea clearly before the people: The motion picture is their entertainment. They know how to control it. They do not need the politicians or any group of individuals to tell them what is right. They would not like to see good pictures cut up and mutilated to suit the whim and the peculiar tastes of one or two individuals.

Next in importance to the slide campaign is a good, strong systematic campaign in the press. Even at this time when we have just begun to fight censorship the press comes to our aid feeling instinctively that censorship for motion pictures may eventually develop into some restraint upon the liberty of the press. There is no doubt whatever that a community which is ready to subject the motion picture, the most wonderful of all mediums of expression, to political control, will in due time be ripe for a proposition to subject the press to the same control. Hence the newspaper and the motion picture are really fighting for the same right and combating the same enemy. We have prepared a little typewritten pamphlet ready for immediate use and dealing at various lengths with all the phases of censorship. This booklet will be sent free to any exhibitor who chooses to write for it and feels that he can use it in his local papers. Our advice to exhibitors everywhere is to get into friendly relations with the newspapers. We all know that a great change has come over the attitude of the newspapers toward the motion picture. The American press may not be the most perfect institution in the world, but it is always open to reason and it is always trying to be fair. It could not maintain itself otherwise. It must serve the people in all truth and sincerity. Today the press recognizes the motion picture as one of the most potent influences in our modern civiliazation. It begins to acquire useful information about motion pictures and impart them to the readers. If you have any matter which will help them in telling the readers the truth about motion pictures they will only be too glad to print them.

We subjoin three items suitable for publication in your local press.

WHY THIS CENSOR?

Why should a special department to censor moving pictures be supported by this State? If such censorship is necessary why are not ordinary theatres, and even newspapers, subject to special censorship?

Between the public and the improper films there stands always the common law. This authority may be invoked at any time and by any person who questions the propriety of a picture. Americans possess an instinctive hostility toward censorships which has kept the press and the platform free. Why not motion pictures held in a special class?

Another paragraph of about equal length and likely to find a place in the daily press is this:

"The late Mayor Gaynor of New York, one of the most learned jurists in the history of America, said that in all his researches he had been unable to find an American statute, whether Federal or State, which even attempted to abridge the liberty of the press. He attributed this remarkable fact to the inborn American repugnance to interfere with the press in the lawful and useful exercise of its functions. Americans do not believe that the press is infallable or impeccable, but they have found out in the course of two centuries that with all its evil it is the most powerful agency for the preservation of our political freedom. Why does not the same rule apply to motion pictures, which are the most powerful medium of expression known in the history of mankind."

We subjoin another and somewhat longer article:

"Censorship of any kind, whether applied to newspapers or to motion pictures or to the stage, run counter to all the traditions of the American people. It took nearly two hundred years to establish the freedom of the press. There was a time when the Government of Great Britain demanded to see and know and to control all printed matter of any kind. Printing presses could only be maintained by the express permission of the government. The first voice raised in favor of unlicensed printing was the voice of John Milton, who pointed out that censorship of any kind was incompatible with the freedom of the State and the liberties of the people. He called it an 'engine of oppression and tyranny, which could never accomplish any good under circumstances.' The 'licensing' of papers and printing shops continued, however, for pretty nearly a century after Milton's immortal plea. The freedom of the press was full established and vindicated in the colonies a decade or so before it came to pass in the mother country. Censorship for the press is, or at least seems, impossible in this country today, but it is true nevertheless that the 'price of liberty is eternal vigilance.' If the doctrine is upheld that motion pictures must be submitted to the police or other state or local officials it may prove an entering wedge to abridge the liberty of the press. Russia is today imposing a censorship upon the press and it makes no distinction as to any other medium of expression. Every newspaper and every picture must have the stamped approval of the Czar before the subjects are permitted to read it."

"Actions Speak Louder Than Words"

By BLANCHE SWEET

Practically all of my work has been for the motion picture screen and my experience, though compartively brief in years, has been more varied by far than the experience of many dramatic stars who have spent a lifetime in the profession.

It must be remembered that I practically "grew up" on the screen, for I was scarcely more than a child when I first began posing and, if I look at the motion picture dramas of five years ago, I see quite a different person than the Blanche Sweet of "The Warrens of Virginia."

I venture to say that the people who come into the moving picture field from the dramatic field, or even those who now go into it direct, will not have the wide experience that came in the earlier days, when fewer artists were obliged to do more work, impersonate more parts and meet conditions very different from those that are now beginning to prevail.

My engagement to appear exclusively in feature productions is, in a way, novel for me. Though I have been the star of such feature offerings as "Judith of Bethulia" and "The Escape," I have always, at the same time, been working for one and two-reel "regular release" subjects. To be able to forget everything else and absolutely concentrate on the art of not impersonating but living one certain character for a period of time—without interruptions or excursions into other impersonations—is a delightful condition.

Speaking of the wide experiences of a few years, I had in mind the variety of characters that an artist must assume when working for a regular release program of one and two-reel subjects. It is just as though a dramatic artist were expected every week to appear in one character and then another. Though such work is hard, I think it unquestionably has a value, for only by playing many roles and seeing her own effects on the screen under varying conditions, and in an infinity of situations, can the artist come to see in her mind's eye the results which the camera is registering. And her experience must be so wide that she understands those effects unconsciously, without straining for them. For the eye of the camera is unmerciful—not like the shielding glare of the footlights—and the least embarrassment or self-consciousness is registered as accurately and indelibly as if it were positive the effect desired.

The training for the camera is very different from the training of the stage, because so much must be conveyed in silence with force and with speed. A person acting before the camera—in the accepted sense of acting on the stage, no matter how sincerely it is done—would almost positively seem to be acting. On the stage the artificality is needed to give the effect of reality. Before the camera one must be real throughout.

When Shakespeare wrote "all the world's a stage, and all the men and women merely players," he came much more closely to the art of motion pictures than to any stage theatrical art. For us, all the world is literally a stage. Wherever we can go, the camera can go with us, and we positively need almost all the world to tell all the stories with their realism complete and convincing.

Building on a right foundation, the photodramatic director and artists have an inestimable advantage at the outset of their endeavors. Theirs is the privilege to enlarge with all the freedom which the photodrama makes possible; to do the scenes shown on the stage as if under the conditions of real life, and to represent the things that could not be included in the stage version.

Many times I have been asked whether I do not feel the need of speech—whether the limitation of silence is not a drawback to self-expression.

After all, it is true that "actions speak louder than words," and when one has acquired the instinct to do things it is astonishing how much can be conveyed without resorting to speech or even to exaggerated pantomime. In fact, it even seems annoying to me to watch much "lip movement" in a picture, because that looks as if the people were trying to make themselves heard and were unable to do so. The absence of speech movement is not, to any great degree, noticeable if th narrative is clear and explicit without it.

The art of the picture is not that of the drama or that of "pantomime," as pantomime has heretofore been known. It is the art of registering, permanently, the fine art of living.



BLANCHE SWEET....
Lasky Star



RUTH ROLAND
Balboa Co.

"BABY RUTH," 6 YEARS OLD, AS "LITTLE LORD FAUNTLEROY," IS NOW RUTH ROLAND OF TWENTY-TWO, IN THE BALBOA-PATHE SERIAL, "WHO PAYS?"

Ruth Roland, the beautiful and highly talented motion picture actress who is starred with Henry King in the Balboa-Pathe, "Who Pays," series of 12 original heart interest dramas, is a remarkable young woman. Her name has been prominent in theatrical circles for many years, notwithstanding the truth that she is just now in her twenty-second year. Her debut on the stage was made when she was four years of age and throughout the west, particularly along the Pacific Coast, she was known as "Baby Ruth." As a child she was regarded as a wonder. While playing "Little Lord Fauntleroy" at the age of six in San Francisco, she attracted the attention of David Belasco who pronounced her the very best child actress he had ever seen. She continued her infantile triumphs until she was eleven when she was sent to a private school to have her educated, which up to that time had been imparted to her by her mother, given the proper polish. She finished her school days and at sixteen returned to the stage under the chaperonage of an aunt. As an ingenue her success was even greater than that scored as a little girl. Always adorable dainty and sweetly vivacious, her personal charm was accentuated by extreme cleverness. She was equally at ease in comedy or drama. She sang and she danced and performed innumerable cute stunts that made her a distinctive feature for any bill.

Ruth Roland is all girl, but she rides a horse as if she were born in the saddle. She runs an automobile. She boxes, fences, plays tennis, football and baseball. She swims, swings Indian clubs and bowls. She is a crack shot with rifle or pistol and has won a number of prizes at archery. These multiplied accomplishments could not long escape the demand for her services in motion pictures. P. C. Hartigan, of the Kalem Company, had the good sense to "discover" and place her upon the screen. This was four years ago and since then she has made tremendous strides. In the beginning she appeared in Western and Indian plays. Then Mr. Hartigan struck the humorous streak in her and featured her in a long list of highly successful comedies. During the last few months she was with the Kalem Company, the management featured her in a series of detective dramas, but by this time she began to think of the wider field which her experience justified her in entering. Dcember first she signed a year's contract with the Balboa Company to appear, first in the twelve dramas embraced in the "Who Pays" series, and then in a number of big special features.

In the seven three reelers of the "Who Pays" series which have been completed, Miss Roland has demonstrated her right to be classed with the foremost motion picture actresses of the day. In "The Price of Fame," "The Pursuit of Pleasure," "When Justice Sleeps," "The Love Liar," "The Feminine Law," "Today and Tomorrow" and "Houses of Glass," the public will see her at her best. Her method, which follows the recognized school of dramatic repression made distinguishable from by Julia Marlowe, Maude Adams, Ethel Barrymore and Viola Allen, is free from visible technique, but at the same time conveys her meaning so unerringly that the simplest child can understand the thoughts that are passing through her mind. Ruth Roland has no need for the spoken word. All of the moods that belong to human emotion respond readily to her call. The highest development of the motion picture art is represented by her in a manner so refined and so cultured that all must admire her work.

Throughout the "Who Pays" series Miss Roland has given each role she has impersonated the very best that was in her, and that is saying a great deal, because there is no actress before the camera who surpasses her in beauty, in physical magnetism, in personal appeal, in actual ability or mobility of temperament. She is so exquisitely feminine that she attracts women as well as men, and while the entire world has bestowed unstinted praise upon her, she has never been spoiled. In a sphere where idle tongues never give a girl the benefit of the doubt, the gossips have not dared to sully her name. She has never been involved in scandal nor has she been mixed in escapades that furnished basis for suspicion. She has a pure mind, a pure soul and a kind heart, and these attributes, coupled with genuine histrionic skill, make her one of the most desirable stars in motion pictures.

GRACE CUNARD GOES TO UNIVERSAL CITY HOSPITAL

Breaks Down After Finishing Third Installment of "Broken Coin."

Miss Grace Cunard, Universal star, and author of the latest of Universal serials, "The Broken Coin," collapsed the other day during the filmization of the fourth installment.

The company had been working day and night, and the strain of it seemed to claim Miss Cunard during the second installment. Her director, Mr. Ford advised her to take a few day's rest, during which time he intended to take some scenes which did not demand her presence.

To this Miss Cunard would not listen, which resulted in her breakdown. It is reported today, that she has fully recuperated and is expected to return to the studio.

During the producing of "Lucille Love," another serial by the pen of Miss Cunard, she took ill on different occasions, but never yielding to the managers requests to take a week's rest, resulted that Miss Cunard broke down completely and spent a number of weeks at a hospital.

Miss Cunard is the ideal type of the American girl, vivacious, quick and independent, these are the qualities which have contributed to her success.

Miss Cunard was born in Paris, France, and was taken to Columbus, Ohio, by her parents while yet a baby. She was educated there. At the age of thirteen she went on the road, playing the lead in Dora Thorne. Later she played in stock in St. Louis and Columbus. Finally she was featured in "East Lynne," "Princess of Patches," and her experience on the stage terminated after she was starred in "College Days in 1910."

Four years ago she went into motion pictures with the Biograph company. From that company she went to the Lubin company. She then joined the Republic company of which Isidore Bernstein, was manager. Her next engagement was with the Kay Bee company. She left that company with Francis Ford and joined the Universal. She played the emotional leads in all Mr. Ford's pictures released under the 101 Bison brand and she is now playing equally important parts in Mr. Ford's pictures which are being released under the Gold Seal brand.

A distinction that comes to few free lance photoplaywriters recently came to Tom Gibson when three different companies at three different studios were working on three of his stories at the same time. At the Navajo Studios, Charles French was producing his two-reel western drama, "The Border Runner." Leon Kent, at the Lubin West Coast Studios was producing "For the Honor of the Family," a two-reel drama of the prize-ring, and Al Christie of 'Nestor, Universal fame, was putting on "Caught By a Thread," a one-reel comedy.

PHOTOPLAYERS' WEEKLY
Published every Wednesday by
The Western Film Publishing Company

Office
Room 108
Hippodrome Theatre Bldg.,
F 1841
Distributed through Dunlap & Haynes, News Agents

New York Representative.....Frank P. Donovan
1431 Broadway, Suite 208

TERMS OF SUBSCRIPTION:
Single Copies 5 cents
One Year $2.00

Please make checks payable to The Western Film Publishing Company. Advertising rates upon application.



WALLACE REID

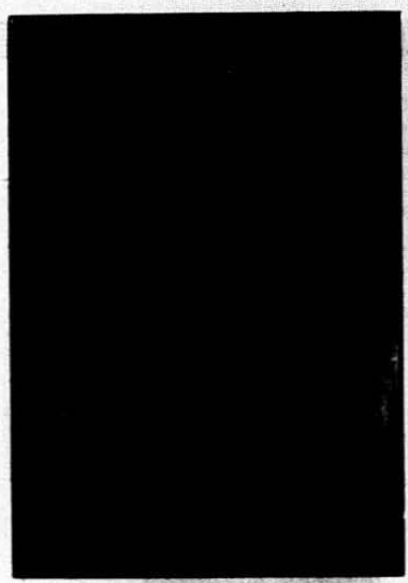
WALLACE REID NOT GUILTY OF MANSLAUGHTER

Coroner's Jury Agrees to "Unavoidable Accident."

Wallace Reid, the noted motion picture leading man and all around athlete appeared on Tuesday last before a coroner's jury, who was holding an inquest as to the responsibility for the death of Harry Craig, who died a few hours after a collision with Mr. Reid's automobile.

The jury agreed that it was an unavoidable accident, releasing Mr. Reid; but a second charge, the one for speeding, is still pending against him.

The accident was brought about on Thursday night, April 22nd. Mr. Reid, returning home in his roadster was turning at Broadway and Temple street, when another roadster with several occupants hove in sight. Before either of the drivers found time to slacken speed, the cars had crashed into each other. Mr. Reid was unharmed, but Mr. Craig was picked up in an unconscious condition which resulted in his death.



EUGENIE FORDE
one of the principals in "The Diamond From the Sky," an American Feature

THOS. INCE IN AUTO WRECK—HAS NARROW ESCAPE FROM DEATH

Gloom pervades Inceville this week, while the players of the New York Motion Picture Corporation await news of the complete recovery of their chief, Thomas H. Ince, from injuries he received last Friday night when his automobile turned turtle and threw him to the road. Physicians in attendance at the bedside of the noted producer declare he is out of danger, but state that it will be three weeks and possibly more before he will be able to resume his duties at the head of the plant.

Mr. Ince's miraculous escape from sudden death is the topic of discussion in photoplay circles all over the Southland. That he was not crushed to death beneath the ponderous car is the remarkable part of one of the most remarkable accidents in years. The accident happened while he was en route to his home in Hollywood. It was after dusk, he having remained at the studios to superintend the cutting and assembling of "The Reward," the four part Mutual Master Picture in which Bessie Barriscale will be starred.

At the Soldiers' Home in Sawtelle, Ince overtook Raymond B. West, "the boy director," who was drivng his own big Stutz. The producer and his subordinate sped along together for half a mile. Suddenly an approaching motorist caused Mr. Ince to swing in behind West. As he did so the rear part of his heavy car skidded, the front wheels locked and the machine turned a complete somersault. Ince was tossed twenty feet and struck the roadway with his right shoulder. The bone was severely shattered and his entire body covered with bruises and lacerations. Failing to see his chief following him, West turned back and found Mr. Ince wandering aimlessly about the wreckage of the car. The "boy director" lifted the producer into his machine and raced with him to Santa Monica. There the broken shoulder was "set" by a physician and he was removed to his home, where it is said he is resting comfortably.

CERTIFICATE OF BUSINESS
Fictitious Firm Name

We, the undersigned, do hereby certify that we are conducting an advertising business at No. 341 South Los Angeles Street, in the City of Los Angeles, under the fictitious firm name "Illustrated Ads.," and that said firm is composed of the following persons, whose names and addresses are as follows, to-wit:

F. J. Schenck, 123 South Olive St., Los Angeles, California.

R. Belmont, 124 South Olive St., Los Angeles, California.

Witness our hands this 17th day of April, 1915.

F. J. SCHENCK,
R. BELMONT.

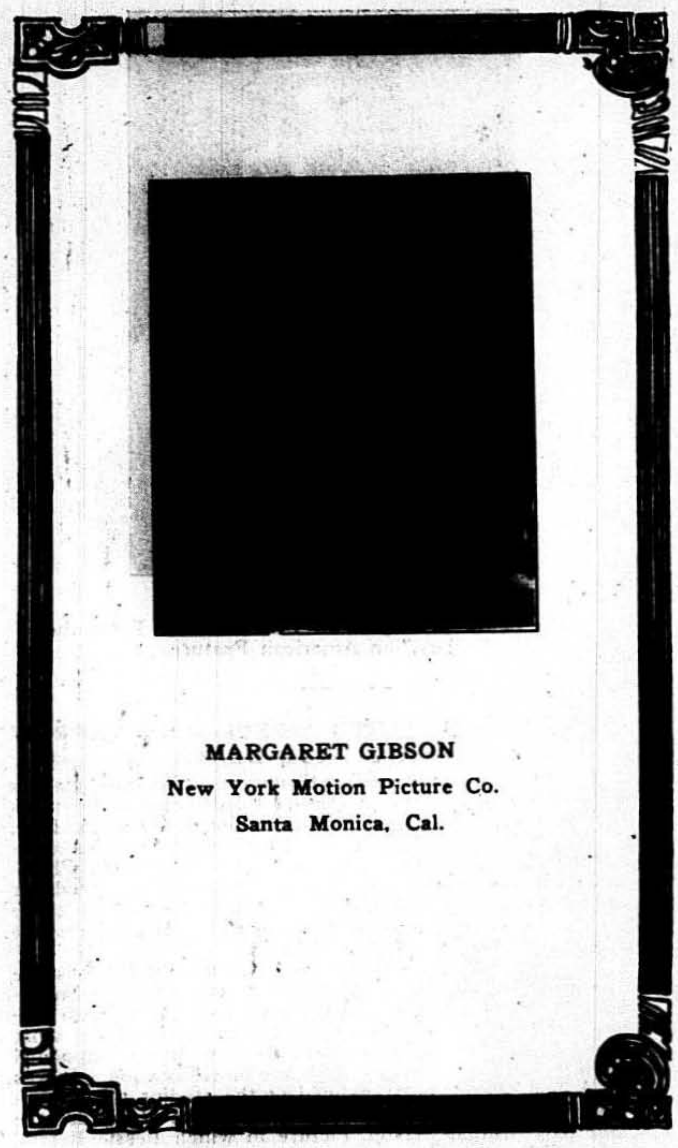
State of California,
County of Los Angeles, ss.

On this 17th day of April, 1915, before me, Geo. P. Cook, a Notary Public in and for said County, residing therein, duly commissioned and sworn, personally appeared F. J. Schenck and R. Belmont, known to me to be the persons whose names are subscribed to the foregoing instrument, and acknowledged to me that they executed the same.

In witness whereof, I have hereunto set my hand and official seal.

(Seal) GEO. P. COOK,
Notary Public in and for the County of Los Angeles, State of California.

Filed, April 19, 1915.
H. J. Lelande, Clerk,
By C. C. Crippen, Deputy.



MARGARET GIBSON
New York Motion Picture Co.
Santa Monica, Cal.

MARGARET GIBSON'S PRESS AGENT HAD ANOTHER RUSH OF WORDS TO HIS TYPEWRITER. THIS IS HIS LATEST LITERARY OUTBURST.

When Kaiser Wilhelm, the Czar of Russia, the Emperor of Austria and the President of France started the European war, they little thought that their acts would reach all the way into the salary envelope of Margaret Gibson, the New York Motion Picture Co.'s star, located in Santa Monica, Calif. And the funny part of it is that her salary is one of the very few which the war has increased, but now that the salary has been permanently raised, the different monarchs of Europe are at liberty to declare peace. The war is all over, so far as Miss Gibson is concerned.

Miss Gibson's complexion is the envy of every photoplayer in Southern California. She attributes it to a lotion she uses, composed of native Russian tea and Siberian vodka. This wash is used twice daily, after which a delicate skin tonic from Hungary is applied. How wonderful skin is maintained through continued use of a syrup made from prunes in France and the only cosmetic which she will apply to her face comes from Germany. Each of these toilet accessories used by Miss Gibson comes from the war zone and every solitary item had been advanced in price. The German cosmetic has increased to ten times its normal value.

Miss Gibson faced an awful predicament, for her radiant skin photographs better than any make-up ever conceived by man. Her director would never permit her to use a grease paint make-up, for her complexion gives the most natural appearance on the screen. But with the price of all her toilet articles raised out of all proportion, what was she to do? The answer is that she applied the usual make-up used by her fellow workers, and then came a long argument with her director.

This man went to the business manager, who called Miss Gibson into the private office. He demanded to know why she was ruining the biggest feature of her pictures. She explained about the war. He told her she must use none but her old methods. She replied that if her complexion meant so much to Inceville pictures, they would have to raise her weekly salary. They did so, so now her glorious complexion is permanently assured for pictures, and every one is satisfied except the several European monarchs who started all the trouble.

SENNETT A REAL DETECTIVE

Mack Sennett, managing director of the Keystone Film company, is possessed of a wonderfully analytical mind. This is a natural result of his years of experience in creating comedy films in which complex situations are developed step by step from little or nothing to an elaborate completeness. Among Mr. Sennett's friends is a detective of international reputation, and during a visit to Los Angeles some months ago the two dined together at Mr. Sennett's club. During one of these dinners the famous sleuth told of a case that had been baffling all of his efforts and which he was about to place under the head of insoluable mysteries. The case interested Mr. Sennett greatly and he found his mind returning to it subconsciously at frequent intervals. He sought out his detective friend and went over the details of the matter again and the next day submitted what appealed to him as being a possible solution. It was acted upon and last week Mr. Sennett received a letter from the detective stating that the case had been brought to a successful termination, the criminal apprehended and the reward paid. A check was enclosed, the amount representing Mr. Sennett's share of the reward according to the detective's calculations which were generous in the extreme. The check was returned to the sender with instructions from Mr. Sennett to place it to the credit of the wife of the captured criminal. "I find it rather interesting to work on a criminal case," he said, "but I am not hardened to the business sufficiently to forget the sorrows of those innocent ones who suffer for the crimes of others."

INCEVILLE TO HOLD RODEO ON SUNDAY, MAY 16TH.

A real western Rodeo—in which real cow-punchers will compete in a series of thrilling events for cash prizes—and a barbecue, at which the multitudes will be fed by the side of huge bonfires—will be given by the New York Motion Picture Corporation on the afternoon of Sunday, May 16, at the Inceville studios of the company in the Santa Monica mountains. It had been originally planned to conduct the event earlier, but in this way it would interfere, it is likely, with the Rodeo to be given in Los Angeles by the 1915 general committee.

Great preparations are being made under the supervision of Manager Eugene H. Allen to make the event one long to be remembered. The general public will be invited and no admission will be charged to the studio grounds. An immense stadium, capable of seating 1,000 people is being erected on what is known as "the flats"—a picturesque plateau overlooking the Pacific Ocean, and tons of foodstuffs are being made ready for distribution. Among the cowboys at the Kay-Bee, Broncho and Domino studios are a number of experienced range-riders and each is feverishly anxious to exhibit his skill at roping, punching and bull-dogging steers.

JOHN BUNNY DIES AT HIS BROOKLYN HOME AFTER AN ILLNESS OF TWO WEEKS

The sad news has reached the world's motion picture center that John Bunny, the world famous Vitagraph comedian died on Monday last, at his home in Brooklyn, after a short illness.

Bunny was claimed to be the world's greatest screen comedian, and he will doubtless live forever in the minds of those who have seen him on the screen. Bunny had preparations in progress for a world's tour, not only to produce comedies, but also to show himself in person to those who have admired his laugh provoking films.

Bunny, who was very fat, worked for a number of years with Flora Finch, a comedienne without a par and known for her thinness. Four years ago, Bunny made his last stage appearance with Weber & Fields in "Old Dutch," to enter the motion picture field. He always was under the Vitagraph banner and it is rumored that his weekly salary exceeded $1000.

Bunny has never been in California with his company, but there is hardly a spot on the map, where the name John Bunny was not a household word.



JAY MORLEY

JAY MORLEY PLAYS PRIZE FIGHTER IN "THE HONOR OF THE FAMILY".

When Jay Morley first broke into pictures his ambition was, as is with all filmites, to play leading roles. Whether it was luck or good fortune Mr. Morley is too reticent to say, but the fact is his ambition was realized sooner than he expected. About six months after he first stalked before the blinking eye of the camera he was cast for a "lead." This was some two years ago. Since that time he has been identified with a number of the West Coast companies playing leads and heavies to the entire satisfaction of himself and his employers. He was first seen upon the screen in the releases of the Universal Company under the direction of John 'Jack' O'Brien, then to the Lubin West Coast studios. He appeared for a time under the direction of Thos. Ince in K-B, Broncho, and Domino features. He next appeared in the Frontier and Premier releases of the United at Santa Paula. He is now back under the direction of Captain Wilbert Melville and Leon Kent in Lubin features, his third engagement with this company, which, to those in the know, would signify that Mr. Morley's work is satisfactory.

In a recent two-reel drama, written by Tom Gibson, "For the Honor of the Family," Mr. Morley was called upon to play a part that few actors relish, that of a prize fighter. That the "punch" of the story was not gotten over in a "subtitle" is attested to by the dark hued bumps that were viisble for several days on the person of Mr. Morley, who played the champion contender and George Routh who played the champion. Several hundred extra people were used in the ringside scenes and some remarkably realistic scenes were obtained due to the realism injected into the story by the "real" not "reel" fighter of the two principles.

It is just such incidents as this that has made Mr. Morley a favorite with the picture fan. He enters into the spirit of his role with so keen a jest that it is difficult to realize that one is looking at "canned drama" and not at the real thing.

Mr. Morley is young in years but old in experience, coming from the legitimate stage, where he played two seasons with a repetoir company and he received the unmatchable training that has made his rise in the picture world so rapid. As good wine is bettered by age so Mr. Morley will improve as time passes. Such is the belief of his friends and such is his own belief which really is the one big thing that counts.

OUR VERSION OF CASEY JONES

By J. A. MacDonald

Come all you actors if you want to hear
The story told about the great "chaufeer."
Louie Scherer was this driver's name
On a Ford machine, boys, he won his fame.

Governor Turner and Burton King
On the Oxnard desert they had full swing.
The "Mystery of the Black Box" will bring Turner fame,
While "Under the Crescent" will do King the same.

The Governor called Louie at half past six,
Said he, "That louse you'll have to fix.
I've got some film to go to town
And I can't have the darned stuff lying around.

He left the Oxnard Hotel an hour late
He turned around to his running-mate,
And says he to Mac, "We've got to go, old pal,
For we're bound for Universal City, Southern, Cal.

When he got on the good roads, he opened her wide;
He woke all the people in the country-side.
Said Mac, "Old boy, you're not Paul Revere,
But step on it, kid. we've got to go from here."

Now, Casey Jones rode in an engine cab;
To keep his seat he didn't have to grab,
But riding in that film express sure was tough,
For the lights went out and the roads were rough.

When the lights went out, Louie did not smile.
You could hear him swear for many a mile.
He said to Mac, "Hold that film like glass,
For we're just about to enter San Susana Pass.

He went right up that awful hill,
Rambling along like Steamboat Bill.
Folks, I'm going to tell you he sure did fly—
He made it to the top of that pass on high.

From the pass to the city was thirty-five miles.
Louie's face was wreathed in smiles.
He made the run without a stop
And the thing he wanted most was a "shot of hop."

Now Universal City is a wonderful place;
It offers positions for every race,
But the only thing that could be seen
Was a great big flag of emerald green.

He went down town and had a great big steak;
His back was sore, he thought the thing would break.
He said, "There's going to be one awful fight,
If I have to make that trip again tomorrow night."

Now this is the story of that awful ride,
With Louie at the wheel and Mac at his side.
Distance, sixty-five miles; time, two-ten.
Boys, I hope we never have to make the trip again!

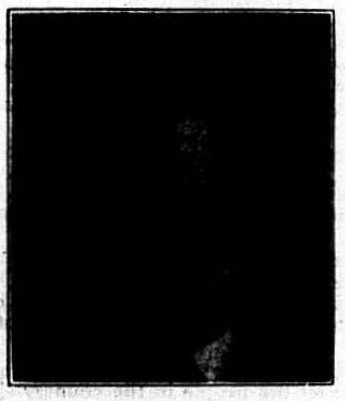
CLARA KIMBALL YOUNG AT WOODLEY'S

Commencing Monday the five-part photodrama "Hearts in Exile," founded on a novel of the same name by the late John Oxenham, will be presented at the Woodley theatre by Manager Seth D. Perkins.

Clara Kimball Young plays the part, in this drama, of Hope Ivonovna, a beautiful Russian girl in the tragic position of being lawfully married to two men both of whom are sincere in their attachment to her.

Irrespective of its purely dramatic interest, the picture makes a wide appeal to those who are interested in the aspects which the vast European-Asiatic empire presents to them: The Great Northern empire still, it is said, condemns its political and other prisoners to exile in Siberia. Life in its convict stations is hard and tyrannous. We see Cossack fights and a real wolf chase. Many of the scenes were taken with snow on the ground and ice on the water and the frigid aspects of Russo-Siberian life are shown in the film.

The picture is released by the World Film Corporation. In pursuance of its policy to spare neither effort nor expense in the production, the director, James Young, was given Carte Blanche and vast number of actors and actresses were engaged to support the star; these include such well known people as Montague Love, Claude Fleming, Vernon Steele, and Miss Selwynne, all of international reputation.



HARRY MANN

who is playing a prominent part in the "Broken Coin" serial for the Universal Co.

GREAT OPPORTUNITY FOR FILM MANUFACTURING CONCERN

Motion picture companies who are looking for a new studio site, will be interested to know that there is a class B concrete building, 34 by 245, for rent or for sale. With this building are three lots, each 50 by 150 feet, and more adjoining property may be obtained. This building is located four blocks of the Glendale line and about the same distance from Griffith Park. The building is of reenforced concrete and has a tile roof. The doors and windows are still to be installed. For information, see Mr. Bernstein, care this publication.

HOW CAN YOU ORDER CHAMPAGNE IN A DRY TOWN? NOT EVEN FOR MOTION PICTURES CAN THE ORDER BE OBTAINED.

Prohibition recently proved an obstacle in the path of Thomas H. Ince's efforts to abtain realism in his productions. And incidentally, Bessie Barriscale and Frank Borzage suffered a bitter disappointment by reason thereof. It came about like this:

Mr. Ince, with Miss Barriscale and Mr. Borzage were "taking" some scenes for "The Cup of Life," the beautiful feature, through the medium of which the New York Motion Picture Corporation will present Miss Barriscale as a star on the Mutual Program. They were in the luxurious Casa Verdugo Cafe at Glendale, not far from Los Angeles, and bent on depicting Borzage, as a young millionaire, lavishing attention upon Miss Barriscale, as Helen Fiske the shop girl who chooses "the easiest way."

Producer Ince instructed a genuine waiter to serve the couple and then quietly told Borzage to order a quart of champagne. As the camera clicked the waiter entered and the young leading man monchalantly bid the garcon: "A quart of grape." "Si' vous plais," returned the waiter, "ve haf ony eezy dreenks. Thees ees air dry ceety."

Borzage couldn't refrain from laughing. Neither could Miss Barriscale. Neither could Mr. Ince. So after N. G.'ing the exposed film, the producer compromised on soda pop in champagne bottles and ordered a "re-take."

FRANK M. WILTERMOOD NO MORE WITH BALBOA COMPANY

The Photoplayers Weekly Is In Receipt of the Following Letter Which Is Self-explanatory:

Owing to the fact that Mr. Frank Wiltermood is so persistent with the postmaster at Long Beach to get all scripts which are addressed to him care of this company or scenario editor of this company, we wish to inform the people at large that Mr. Wiltermood is no longer in our employ, and we would earnestly request that they kindly forward any scenarios that they wish sent to this company direct to us, or write postmaster at Long Beach to have him forward them to us as we are having some difficulty with these scenarios and some people have written us and stating that they have not received any answer regarding their scenarios.

Our reputation is established and we will sustain it to the last ditch, i. e., we are one of the companies that pay for every scenario and every idea or title that we at any time in the past, present or future, that we have or will use.

No matter how small the price may seem, we are the one company that has a clear record regarding paying or giving immediate answer on accepting or rejecting scenarios.

We therefore earnestly request that this notice be published to the people at large regarding scenarios addressed to Mr. Wiltermood.

Thanking you and with best wishes, we remain.

Yours sincerely,

H. M. HORKHEIMER.

President and General Manager, The Balboa Amusement Producing Company.

ARTHUR L. BERNSTEIN BECOMES "MOVIE" ACTOR

There are several million clever motion picture actors in this and in any other country, but—most of them are not working at it. There are also thousands of motion picture actors, who are working at it,—but should not.

The best example is shown in Arthur Bernstein, the latest acquisition of the Francis Ford Co. Mr. Bernstein was cast for the "Broken Coin" serial and, although he had never appeared before a camera, he "ate his part up." Mr. Ford is pleased with his work and declares again, that actors from the legitimate stage are often under a handicap before the camera, where the new-comer, has nothing to forget, but to watch and learn.

Mr. Bernstein is very enthusiastic about his new venture, but has not given up his former business. He is now working day and night.

MILLER'S THEATRE

Miller's offers for the week starting Monday, Tolstoi's heart gripping story of a love-starved woman's struggle for happiness, "Anna Karenina," featuring the famous "Royal Actress," Betty Nansen, who, since the retirement of the Divine Sarah is acknowledged the world's greatest Tragedienne. In the role of the unhappy Anna this sublime artiste's marvelous genius is given full sway and she rises to dizzy heights of artistry, excelling all her other dramatic triumphs that have brought the world to her feet. Of Anna she herself says: "She is a product of modern civilization and convention. She dares to defy it, and is forth with stretched upon the cruel rack of the judgment of society. It is a tremendous sermon on the irredeemable fixity of the moral code and the fearful fate of those who seek to defy it. Supporting Miss Nansen in this tremendous story of the woman who dared is the Warfield of the Screen, Edward Jose and a big company of favorites. The added attraction is the fourth of the new and exciting "Exploits of Elaine" stories.

GIVE PICTURES AN EQUAL CHANCE

One of the fruits of censorship by political friends of the party in power and by censors who are working neither for love of pictures or for much money, will be pictures that may or may not be perfectly safe, but are quite to be uninspiring. Films that are passed by any censor board may seem in other places to be indecent—we have had several instances of this. If any censoring is necessary, the only board that can censor justly and with an open mind is the board made up of the unpaid, patriotic censors. This is the least harmful and most useful kind of a board. But, the cold truth is that the cry for censoring comes from the few; it is not the demand of the many; we are a freedom loving people and feel that we are the only ones who can censor for us. When we have seen a film advertised outside of a show house and made by a company whose work has disgusted us, we stay away from the show. The exhibitor knows that. It is because of the public taste and demand for better pictures, expressed through the exhibitor and clearly understood by the film manufacturers that we began to have such offerings as "Cabiria," "From the Manger To the Cross," "Quo Vadis," "Homer's Oddyssey" and hundred of other film features and productions of the highest class

KITTY STEVENS TELLS OF HER EXPERIENCES DURING THE PRODUCTION OF THE "COWBOY AND THE LADY"

"Good night," read the slide on the screen at the Majestic Theatre after the first night's showing of "The Cowboy and the Lady." A lady in front of me remarked, "Well, it was worth it." There is nothing in a remark of that kind, generally made, in regards to high admissions to special feature films.

We looked up and noticed with pleasant surprise, that the remark was made by no one else but by Miss Kitty Stevens, the same Kitty Stevens we just admired in her part as "Dance Hall Molly." After a "Good Evening," we could not refrain from inquiring what her remark was meant for. Miss Stevens smilingly explained: "Not every scene, which we just viewed, had been without a mishap; but it was well worth it, because everybody seems to like the picture." We admitted that it was a splendid feature. Miss Stevens is giving most of the credit to her director, Edwin Carewe, who always showed much interest in behalf of his players, and Miss Stevens tells us, that the company had to go through many hardships which were easily endured on account of the splendid treatment they received from the hands of Mr. Carewe. "I want you to understand that nobody 'double' for me, with the result that I had to pay the hospital a several days' visit." It is a well known fact that Miss Stevens is an expert rider and a woman of wonderful courage and grit. She always acts her part to perfection; but her last work in "The Cowboy and the Lady" was exceptionally good. Miss Stevens is now two years in Motion Pictures, but has built up a wonderful reputation.

At the present time she is resting, although she had recently some splendid offers.

BOB DALEY BACK WITH UNIVERSAL CO.

The veteran director, Bob Daley, formerly of the Imp Stock Company in New York, has returned to the Universal forces after an absence of three years. Fritzi Brunnette, his talented wife, will play for Bob in his Universal productions on the coast.

Attention

Film Manufacturers.

Six Miles, 20 Minutes from Broadway

New Concrete Building with large surrounding land

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Address: Mr. Bernstein or Owner, care Photoplayers' Weekly.

Mutual Notes

D. W. Griffith, the wizard of the film and producer of the "Clansman" has returned from New York to the Hollywood studios and is soon expected with his "sombrero" in action again.

Francis Carpenter is the present leading man of the Majestic juvenile troupe. Francis is three years old and his supporting cast includes Olive Johnson, Violet Radcliff, Carmen De Rue, and Harold Goodwin.

Catherine Henry of the Reliance and Majestic studio is recovering from a spell of sickness and will soon take up her work in Mutual pictures.

Tom Wilson, who was prominent as a pugilist before joining the Reliance and Majestic studio, has in mind some plans for the erection of a Mutual gymnasium where the players can assemble after studio hours and take exercise. His contention, which is a true one, is that if the players were in the pink of condition at all times, the so-called difficult stunts that occur in picture making would be a simple task.

Fay Tincher, the featured "Komic" comedienne, has added another flashy garment to her already conspicuous collection of "Ethel," the stenographer's wardrobe, as well as a new ton of chewing gum, and the Paul West series of "Bill the Office Boy" can now go on for another year, for Fay has taken in supplies for the winter. The many requests she is receiving for autographed photos have been quests she is receiving for autographed photos have been financially embarassed after paying the photographer's bills.

One of the busiest sections of the Reliance and Majestic studio is the scenario department where Russell E. Smith presides as script editor. In this large room are stationed the capable staff of scenarioists, which includes Hettie Gray Baker, Mary H. O'Connor, and Chester Clapp, and their respective typists. With fifteen active directors on the lot, it keeps Smith and his crew pretty well on the jump.

The director's list at the Griffith-Mutual studio has reached its fifteenth mark, and more producers are in view. From this studio about sixteen thousand feet of film is turned out weekly, excluding the Griffith features.

Sam De Grasse, who played the Chinese servant in the Harry Woodruff Reliance feature, is playing the part of a detective in Director R. A. Walsh's melodrama, "11:30 P.M." Critics who have reviewed "A Man and His Mate" have spoken very favorably of De Grasse's performance.

Cora Drew caught a bad cold recently and the result has been that she has been unable to attend the Reliance and Majestic studio for the past week. It is hoped that she will recover soon and come back to the studio, where she is very much missed.

Spottiswoode Aitken, the well known Griffith character man, has been conspicuously cast in late Mutual Master Pictures that have been produced at the Reliance and Majestic studio. In "Captain Macklin" he played General Laguerre; in "The Outcast," the father of Mae Marsh, and likewse in "Her Shattered Idol." He is a finished artist in every respect and a king among make-up artists.

Miriam Cooper has been awarded a vacation at the Griffith-Mutual studio in return for her earnest application to her work. She left for the city of the bright lights, to be gone a few weeks. Miss Cooper will return in time to appear in the next Griffith feature.

Mary Alden, who recently completed her performance in in the Reliance picture version of Ibsen's "Ghosts," spends her spare time between pictures in polishing the brass lamps on her new Bearcat Stutz motor car. Up to date, Miss Alden has only greeted the front stoop of a house and two trees with her automobile.

Signe Auen, who is second to the most beautiful girl on the Reliance and Majestic lot, has quite a following in Spokane society circles. Each morning's mail contains words of praise and suggestions from her friends in Spokane, where Miss Auen was quite prominent before coming to Los Angeles.

Elmer Booth, of the "Komic" laugh causers, is replenishing his wardrobe, for in "Ethel's Romance," he spoiled about five suits of honest-to-goodness New York clothes.

Courtenay Foote, who was engaged to appear in a special Reliance Mutual Masterpiece feature, will remain at the same studio to enact the featured part in another four reel subject. A special scenario is in construction

and by the time Foote completes his performance in "Up From the Depths," the new play will be ready for him.

Violet Radcliff of the Majestic Juvenile company has been on the stage ever since she was two months old, and at the present she is seven years of age. Despite the fact that she is a girl, Violet enacts the part of the villain in pictures. She has played in pitcures produced by a number of reputable companies, and when she closed with the Sterling company, she came to the Majestic.

Tod Browning, who was recently promoted to the directors' ranks at the Reliance and Majestic studio, is now staging his fifth Mutual picture. "The Lucky Transfer" was the first, followed by "The Slave Girl," "The Highbinders," "The Spell of the Poppy," and "The Electric Alarm." Browning's rapid stride in film circles is an assurance of his talents.

Teddy Sampson of the Reliance and Majestic forces is a very lovable creature, and she takes pride in telling that she is the wife of Ford Sterling, the well known Keystone comedian. Some of the recent Mutual pictures in which she portrayed the leading feminine roles are "The Fencing Master," "Sympathy Sal," "The House of Bentley," and "For the Honor of Bettina."

Biograph Notes

Director Vale of the Biograph Co. will start a two-reeler during the coming week entitled "Under Two Flags," an adoption from the famous French war story of the same name.

J. Farrell McDonald has finished one of the best pictures of two reels. Allan Hale, Raymond Nye and Gretchen Hartman played the principal parts. Those who have viewed the picture, state that Mr. Nye is giving a most wonderful performance in the role of the heavy.

One of the best one-reelers has been completed by Geo. Rheims. It is a political story with Augusta Anderson, Chas. Perle, Al. Garcia and Walter Woodin.

Chas. Hoskins of the Biograph Co. had a most wonderful time at the Biograph Ball in Venice on Thursday, April 22nd. Mrs. Hoskins accompanied her husband.

Vola Smith of the Biograph Co. will be seen in a coming release entitled "Lorna Doone." It is said that Miss Smith is giving her best and, for the short time that Miss Smith has been connected with the Motion Picture field, she has done wonders. There is a girl with a bright future before her.

Director Geo. Morgan is keeping up the standard and finishing a reel a week. Mr. Morgan has a splendid cast to work with including Isabelle Rea, and Frank Newberg. By the way, did you hear the news? Newberg is going to be married some time during the coming month. The young man has nerve, even the invitations are printed, so might as well go through with it. The lucky girl is beautiful Jane Novack, now with the Universal Co.

Franklin Ritchie, the sterling actor, gave a wonderful performance in Director Morgan's picture, "To Have and To Lose." Mr. Ritchie played the heavy lead in the character of a prospector, who has been years away from civilization.

There are three other directors making one reelers at the Biograph studios. Ed. Morissay, featuring Jack Mulhall and Miss Dawkins, Tony O'Sullivan, featuring Claire McDowell, Chas West and Harry Carey. Director Wray Physioc features Joe McDermott, Ivan Christie and Madge Kirby.

Gus Pixley and wife are always doing splendid work for the Biograph Co. Mr. Pixley of late, has changed from comedies to drama.

Ed. Cecil is a jewel of a character man. He is the most desirable player at the Biograph Studios and always kept busy.

Jack Drumeir will play one of the most prominent parts in "Under Two Flags," under Director Vale.

Kate Bruce is still with the Biograph. There is a lady, who can tell you the entire history of the Biograph Co. Miss Bruce joined the Biograph Co. when D. W. Griffith and Blanche Sweet were producing "Judith of Bethulia."

Chas. Mailes of the Biograph Co. is one of the best heavies at the Biograph studios. His last picture was under Director J. Farrell McDonald.

Keystone Notes

Syd Chaplin, jolly Keystone comedian, received an offer from London this week to take part in the Christmas pantomimes during the coming season, at a salary that would be the largest that was ever paid to a comedian for a like engagement. Being under contract with the Keystone he was compelled to cable a refusal.

Chester Conklin, the "Mr. Droppington" of the Keystone pictures, is the proud possessor of a pair of comedy shoes that were worn by old Dan Rice, the famous circus clown of a generation ago. He uses them occasionally in a picture "just for good luck" and if they account for a small percentage of Conklin's comedy ability they are a potent charm.

Dave Morris, formerly a musical comedian and now a Keystone actor with the Mack Sennett organization, has a daughter of six summers who shows indications of becoming a clever actress. She sings and dances and is a natural mimic. Her mother took her to the Keystone studio on a busy day recently and she became immensely interested in watching her father work. In a scene in which Mack Swain knocked him down with a stage slap (and the Keystone brand of stage slap is a young knockout), the little girl became much excited, and when the scene had been rehearsed twice she cried out, "If he does it again, Dave, kick his slats in." The laugh that followed nearly broke up the company for the day.

Phyllis Allen, who is one of the best character women in pictures, is one of the most popular members of the Keystone company. She was formerly a singer in grand opera and still retains a wonderful voice with which she sometimes entertains her fellow workers on an off day at the studio.

Louise Fazenda, clever character comedienne of the Keystone company, is a typical athletic girl. She swims, dives, rides any kind of a horse, likes to play baseball, tennis and golf, and is a graceful dancer. About the only thing she seriously dislikes is sitting still and she seldom has to do that in her work at the Keystone studio.

Polly Moran, vaudeville comedienne who has been



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adopted by the Keystone company, has become a decided success in her work. Miss Moran has spent the greater portion of her life on the road, and it is a delightfully new sensation to have a permanent home. She lives with her mother in a charming bungalow in Hollywood, and is a lavish entertainer, delighting in giving dinners for select groups of friends.

Fritz Schade, Keystone actor, was formerly a cabaret entertainer and he is frequently called upon for a song or two when discovered dining in Los Angeles cafes. He made a hit that bordered on riot last week by singing several selections with one of the headliners in a well known indigestion factory on the Rialto of the Southern California metropolis.

Mack Swain, who stands six feet three inches in his stocking feet and nearly as much in the nude, is exceedingly active for a man of his size. Last week he played a part which necessitated a number of scenes on the back of a horse whose ambition seemed to be to get his hind feet in his mouth while poised several feet in the air. Swain never had been nearer to a wild horse than across the grandstand at a Rodeo, but he called the bluff of his director and climbed aboard. He lasted throughout the scene and dismounted in time to preserve his new reputation as a "buster."

Miss Mabel Normand, "Queen of the Movies," was greatly annoyed a few days ago by a "nut" who followed her to her home and later to the Keystone studio. He informed the gardener at her home that he was the "King of the Movies," but being no respector of any royalty other than his employer, he chased the "King" into the street. The self-made "King" waited until Miss Normand left her home to go to the studio and followed her, attempting to enter when she did. He was promptly seized by the gateman and placed under arrest.

Ford Sterling, Keystone comedian, was at one time a cartoonist on a Chicago daily and spends some of his spare time in making caricatures of other members of the company. His output along this line is not prolific, however, as his spare moments are few and far between. He directs his own company and plays the leading comedy role and this is more than enough for the most laborloving of men.

Inceville Notes

That William S. Hart "carries an awful kick in his mitt," is a fact that is well known to at least one of the Inceville cowboys. RobertCortman is that chap's name and he was playing the part of the sheriff recently in "Bad Buck of Santa Ynez," when he became acquainted with Mr. Hart's powerful fist. Mr. Hart, as Bad Buck, punches the sheriff in a bar-room brawl and then makes his escape. When they were preparing to take the scene, Cortman told Mr. Hart to strike as hard as he pleased "I can stand a good deal of real punishment," he said. Mr. Hart took him at his word and delivered a stinging blow to Cortman's jaw. Cortman dropped like a log and when he came to expressed the opinon that Mr. Hart's hand was the hardest thing in the world.

Little Thelma Salter showed unprecedented bravery recently when she was appearing with William S. Hart in "Bad Buck of Santa Ynez," a stirring story of the west, soon to be released by the New York Motion Picture Corporation. Thelma played the part of Honey, a fatherless little girl to whom Buck takes a liking. One day she goes to the spring for some water and is bitten by a rattlesnake. It was in this scene that the child actress displayed her fearlessness. She allowed a huge rattler to approach within a few inches of her leg and then strike.

Walter Edwards was the cause of a long delay recently in the production of a feature at Inceville. He had to stuff something under his coat, in the back, to play the part of "Hunchy" Dolan, in "The Human Octopus," a forthcoming two-reel release of the New York Motion Picture Corporation on the Mutual Program. Being in too much of a hurry to search the wardrobe room, he rushed into the midst of one of Raymond B. West's sets, and made off with a beautiful satin pillow, which West had designed for use in his story. When West returned, Edwards was far off in another part of the stage doing some scenes for "The Human Octopus." The "boy director" was losing his patience, whence Edwards suddenly appeared, his performance concluded, and returned the pillow to West.

Estelle Allen, the new leading woman of the New York Motion Picture Corporation risked her life recently during the production of "The Shoal Light," a forthcoming release on the Mutual Program. Miss Allen, who will make her debut under the Ince banner in "The Shoal Light" was playing the part of Hattie Tucker, daughter of an aged keeper of a light-house. In staging a scene depicting her about to drown, Director Scott Sidney was carried away in the boat that held the camera and Charlie Ray had to effect a genuine rescue as the waves buffeted the girl about.

Thrilling scenes aboard ship, a realistic fight in the tower of a light-house and a sensational rescue of Estelle Allen by Charles Ray are some of the features of "The Shoal Light," an absorbing story of the rock-bound coast, which is soon to be released on the Mutual Program by the New York Motion Picture Corporation. All but the few land scenes were obtained aboard the company's own barkentine "The Fremont," which made a trip many miles off shore for the production.



BESSIE EYTON,

Selig Notes

CORRECTED RELEASE DATES

The following are the official release dates for Selig Red Seal Plays to be booked direct from Selig, 1600 Broadway, New York City. "The Carpet from Bagdad," May 3rd; "The Millionaire Baby," May 31st; "The Rosary," June 28th; "A Texas Steer," June 26th.

Grace Darling, the Hearst-Selig News Pictorial girl, is patented. Her face and name are registered at the United States Patent office and bears the number 9,999,999.

According to the Bureau of Foreign Trade and Commerce exports in motion picture films are again growing in importance. In a report submitted by Consular Agents it is shown that American films enjoy great popularity and despite the systematic work of foreign film manufacturers, that such motion picture programs as those released by the Selig Polyscope Company are becoming more and more in demand. Of the many countries where American films are shown, according to the report, the greatest popularity is in South America and England where the Selig films lead.

ALLAN DWAN AND PAULINE BUSH MARRY ON SPOT WHERE THEY MET FOUR YEARS AGO

Allan Dwan, director of Mary Pickford of the Famous Players Co., was married on Saturday, last, to Pauline Bush, leading woman of the Universal Film Co. The ceremony took place on the same spot where they met four years ago in the shadow of the San Juan Capistrano Mission.

Dwan first saw Miss Bush enacting a love scene. This scene was re-enacted in earnest on Saturday. Among those who attended the ceremony were Mary Pickford and her husband, Owen Moore, the latter now with the Keystone Co.

Notes from Eyerywhere

Tom Mix, the star in Selig picture plays of Western life, is producing some thrilling one-reelers. One in course of production is called "With the Aid of the Law., and in it Mix performs many daring feats of horsemanship.

"The Painted Soul" is the name of a very strong feature being produced at the New York Motion Picture Corp., studios at Santa Monica, during the next two or three weeks. In it, Bessie Barriscale and Charles Ray will be seen in due time, and at the hands of these two artists, the photoplay should be worth going a long way to see. Bessie Barriscale is a delightful artist and it is doubtful whether any better opposite to her could be found than the handsome young juvenile of Inceville. Miss Barriscale takes the part of a fallen woman who rises through the influence of a young artist (Ray) and who in the end, performs an act of sacrifice. The story is an absorbing one throughout.

Belle Bennett is featuring a very clever child with herself, in one or two of the plotoplays which she is putting on for the Minnehaha Company of Minneapolis. Little Billy Macy is a small boy who is related to Miss Bennett and who has much of her ability and good looks. In "The Little Hero," he had a great part. He is a manly and natural little boy.

Helen Holmes had a painful and peculiar accident recently, and one which looked serious for awhile. She was taking scenes under J. P. McGowan for the "Hazards of Helen" series, and ran into a bunch of nettles. Later, she rubbed her eye, and one of the sharp little needles stuck in her eye, which soon became swollen, and very painful. A car was sent with her to an eye specialist, but he had to first reduce the swelling and then took out the wretched little needle. He told Miss Holmes that she was very lucky and that it could have easily destroyed the sight of her eye.

Vivian Rich has been enjoying the visit of her Boston sister. Mrs. James Hastings, to Santa Barbara, but is now quite alone, for awhile, for the sister and her mother are visitng the San Diego fair. So Vivian and her little French poodle are keeping house at the apartments and looking for the return of the travellers. Mrs. Rich is a part of her daughter's every day life now, and is badly missed when she takes a jaunt.

"Standing" room only, Los Angeles this week. The reason being that that prolifice family are taking up all the lime-light on Broadway. Splendid old Herbert Standing, is seen in his ripe impersonation in "Captain Courtesy" at Tallys' Broadway house. Harold is taking the lead in another photoplay at the Garrick, and his twin brother is playing the Governor at the same house, while Brother Jack is lower down the street in a Lubin picture. Here are four Standings within a stone's throw of each other, and each a star in his way—greedy family.

Carlyle Blackwell has settled down in his new position with the Lasky forces, and is revelling in his part of the young American in Harold McGrath's photoplay, "The Puppet Crown," with Ina Claire opposite him, and Tom Forman in the juvenile part. Carlyle looks very handsome amongst all the differently dressed people, and it is his ability to thoroughly enjoy what he is doing that makes his work so magnetic.

Myrtle Stedman has not been to a pitcure show for a week, and she has not put on grease paint for the same period. She is preparing for the next Bosworth production and in the meantime that new garden is claiming all her attention, and she is wearing out a rake and making a spade work overtime. It pays in this country too, for you can plant things one week, and pick owers from them the next, exaggeration? Yes, but not so much at that.

Edna Maison is the champion "Visitor" at the Universal. Edna loves to stroll around instead of sitting in her dressing room and she seems to be very welcome everywhere. Edna knows how to treat a girl when she is in the dumps, and can bring a smile where a frown was before. She is intensely sympathetic and is thus made the butt of others' troubles which she does not seem to mind. Edna possesses a really nice personality.

Every good director strives for new scenic and photographic effects, and none are more successful in these directions than Henry Otto of the American Company. Recently he took his company to Point Conception, and obtained some night scenes, showing the lighthouse rays—a beautiful effect While there Otto caught a baby seal, which be brought back to Santa Barbara and which has received the name of "Dicky." We may look for master seal in a picture ere long, unless all signs fail.

Adele Lane has completed her first picture for the Universal under Burton King, and it was an artistic success She is now appearing as a self-sacrificing actress in a two reeler entitled, "Across the Footlights," in which she gives up her career to make a star of her husband. The plot is a very novel one and there is a big punch at the end of the photoplay, when the husband saves her from a fire, and she reappers in her old role and makes a huge success. In the acting Miss Lane has a fine part.

Never more can it be said that "Cummings is goings," for Irving Cummings looks a fixture at the American studios for life. In the first place he is taking the lead in the big "Diamond from the Sky" serial, and then he has a bungalow, and an automobile, and hosts of friends. Cummings says he was never more contented in his life, and he looks it.

Louise Glaum is one of the few actresses who do not own an auto. When twitted with the defection she smiled and said, "Why should I have an auto? Every morning one or another of the boys calls and takes me to the studio, and when I am ready to leave I have my choice of several to return in. I offer to pay my share of gas, but they tell me to just talk, and all will be paid. I wonder whether they mean any connection between my chattering and the gas?" Nay, Louise, they mean your conversation is ample payment, sure.

MARY PICKFORD MARRIED AGAIN

Owen Moore, famous film actor who is now engaged with the Keystone Film Company, accompanied Alan Dwan and the new Mrs. Dwan to the home of a priest in Los Angeles when they were married last week. Mary Pickford, who is Mrs. Owen Moore in private life, was also one of the party, and after the ceremony it was mentioned in a conversational way that Mr. and Mrs. Moore were married by a magistrate. The priest suggested that they be married again according to the rites of the church and the idea was acted upon at once. When the party left Mr. and Mrs. Moore were the most married couple in the picture business.

MABEL NORMAND'S RARE FIND

Mabel Normand, "Queen of the Movies," and Keystone comedy star, is well known among connoisseurs of old furniture as an exceedingly well versed collector who has long since passed from the dilettante class to the ranks of real experts. Her home is furnished with odd and valuable pieces of furniture of ancient make and the entire collection is of considerable value. This week Miss Normand received from San Francisco a genuine Chippendale chair which she picked up at a bargain while visiting that city recently. There is no veneer used but instead the delicately carved rococo ornamentations are sculptured into the solid wood. Miss Normand was making a tour of second hand stores along Mission and Howard streets in search of character costumes when she came upon the chair, and if the proprietor of the place knew what the difference between the price she paid and the real value of the chair is he would tear his hair in anguish and despair.

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"I'M THE GUY"
GUY C. HALL
Owner of the St. Anthony Apartments,
680 Westlake Avenue.
CANDIDATE FOR
CITY COUNCIL
Of the people and for the people
VOTE FOR HIM AT THE PRIMARIES
Vote for an ex-Moving Picture Man.

NEW YORK NEWS

BY FRANK P. DONOVAN



NICHOLAS POWER,
Head of Company that bears his name

THE MECHANISM OF THE MOTION PICTURE

The Important Role Nicholas Power Has Played in Perfecting the Science of Projection

By Bert Kirkman

To those who recall to mind the motion picture in its early days—and one doesn't need to be a greybeard to be among them—and then looks at the picture to be seen on the screens today, the contrast gives a definition of the words "advancement" and "progress" that is applicable in the same degree to no other art or industry of the present age. To the general public frequenting the picture houses the development from the crude pictures of former days to the elaborate feature dramas now seen, is noticeable mainly or wholly from the artistic standpoint. As a matter of fact this artistic development has been rendered possible only by the preceding development of the projection machine that throws the picture on the screen. And this development is due in great degree to Nicholas Power, head of the Nicholas Power Company.

A practical designer and machinist gifted with rare inventive powers, Nicholas Power has given the past fifteen years wholly to the double task of perfecting the projecting machine and of so safeguarding its operation that audiences and theatre buildings shall be protected from danger of fire. The success he has achieved in both aims is a matter of record in the annals of the motion picture industry and is universally acknowledged.

The company bearing his name, and of which he is and always has been the head, in the most literal sense of the term, started under the most humble conditions. Today it occupies the largest factory of its kind in the world doing more than 75 per cent of the entire motion picture machine business of the American continent, with a large and growing trade throughout the civilized world.

Beautifully printed and illustrated Power's cameragraph catalogue for 1915 just from the press, incites wonderful reflection on the growth and the development of the mechanism on which the motion picture is really based. It is modestly called a "catalogue," but to all who are interested in the motion picture, as an industry, or as an adjunct of dramatic art, it is much more than that, it is a proclamation of seemingly insurmountable difficulties conquered, of the presence of a day when art can be presented on the screen in its full effulgence.

Stories of Famous Press Representatives

No. 1—Bill Barry

By Frank P. Donovan

Do you know Bill?

Do you know the Power's Projection Machine Company?

Do you ever read the trade papers?

Do you know a good advertisement when you see one?

And do you know the corresponding secretary of the Screen Club?

Well, Billy Barry writes the good advertisements of the Powers Machine Company, is corresponding secretary of the famous Screen Club, and is one fellow in a thousand you should know if you don't. That's saying a mouth full but a pleasant mouth full let me add.

When it comes to originating new and novel advertising stunts we must hand it to him for the proof of the pudding is always the eating, so they say. He leads and others follow. Where he leaves off the others start, because he is a past master in his art.

In the six years I have been connected with the motion picture business in different capacities and meeting practically everyone of any real importance in the art, I must say I have never met or hope to meet a more generous, big hearted manly fellow than Bill Barry, the handsomest advertising expert in the motion picture industry.

One cant help but like him when they know him awhile, for his ways and personality attract like a magnet with a piece of steel and as a real honest-to-goodness fellow he stands alone. As a friend he is a true one, a friend that one loves to have and honor.

At the recent election of officers at the Screen Club he was entered in the race for corresponding secretary and he came through with flying colors, the members knew him and loved him as a man and as a brother and elected him to the office he now holds in that famous club. Their choice was unanimous and a good one.

In his many years of active service as an advertising expert both in and out of the film industry, his success has been sure and permanent, his rise exceedingly rapid, for he accomplished wonderful results for his employers by his gifted pen. To say he has made good would be putting the term mildly for Bill has more than made good and built up a reputation for himself in the advertising world that many a veteran of the ad writing art would give the world to possess.

Before joining the Powers Machine Company he was on the staff of the Billboard, the well-known theatrical weekly, where he made a host of friends by his clever work, and of course money for the paper he represented. He broke in the advertising world with a big Chicago firm of advertising specialties and the schooling he received there made him fit and ready for any position he might take in the future. Now you know William (Bill) Barry.

Although it is now more than a month since the opening of Universal City, visitors continue to pour in to watch the production of the pictures that they have so long watched from theater seats. All day long they flock in through the big gates, are met by guides and conducted from end to end of the city and shown all that is to be seen.

UNJUSTIFIED PERSECUTION

Moving pictures have become a sort of Patsy Boliver of the amusement business. Stop a stage play and the management takes it into court to protect an investment of several thousand dollars, but it is almost impossible for the maker of pictures to protect his product at a hundred varying points. He does not fight back and the reformer seeking an outlet for his activities or the faker looking for an easy berth feels safe in attacking the pictures, knowing with the rapid changes of bill the local house manager cannot bring an issue on any one subject. Now and then an issue has been made on some feature film, but the bulk of the business is too transient to be made an issue, and the broader subject of pictures in general covers too wide a field. The attitude is much that of a bully picking upon a weakling and about as creditable.

JESS WILLARD APPEARING IN NEW YORK CITY

Jess Willard, heavyweight champion of the world, is appearing for one week at Hammerstein's Theatre, New York, and also at the Marcus Loew Theatres in a one reel Universal special entitled "The Heart Punch," which was made about a month before Jess left for to train for his fight.

....Sam Spedon, of the Vitagraph, p. a. department, has his face displayed in Hugh Hoffman's Broadway hall of fame. So has Arthur Leslie, Chester Beecroft, Joe Brandt, Hugh D'Arcy and other notables of the printers' ink as well as prominent movie stars.

FILM JOB PROMISER GUILTY OF LARCENY

Frederick C. Taylor Convicted After Graduate of His School Testifies

Frederick C. Taylor, head of the Taylor Theatrical Enterprises, Inc., 249 West Forty-second street, which Assistant District Attorney Carter says has caused complaints for the last two years from persons who assert they were cheated by false promises of work as "movie" actors, was convicted of petty larceny in Special Sessions yesterday.

The court room was crowded with would-be Mary Pickfords and Charlie Chaplins who had paid money to Taylor as Sigmund Solominick, 1270 Stebbins avenue, The Bronx, unfolded the joyless story of the ending of his dream of becoming a "movie" star. He said he went to Taylor's office on January 2, last, in response to newspaper advertisements in which Taylor guaranteed to train operators and actors and get them positions paying from $15 to $35 a week.

According to Solominick, Taylor said he was the proprietor of the Bengal Film Company, which had a studio at Ninety-sixth street and Third avenue, Brooklyn, and employed graduates of his dramatic school. Solominick said he paid $35 for a course of twenty-four lessons, getting a receipt that promised him a job. When he was sent to the "studio" at the end of his course he said the barnlike building was apparently empty and deserted.

A GERMAN SUBMARINE PHOTOGRAPHED BY WALLACE

Hearst-Selig News Pictorial Staff Man Relates Experience —Was Aboard Dutch Steamer When Enormous Submarine Arose from the Depths

How two Dutch steamers were captured by a giant German submarine. How an American photographer on board one of them made photographs and moving pictures of the whole performance and "got away with it;" how as prisoners he and his fellow passengers on board the Batavier V. were escorted by the submarine to a German under-seas station many miles from land and later siz-zagged crazily through a mine field into Leebrugge, Belgium, the German submarine base, is told by Ansel E. Wallace, staff photographer of the Hearst-Selig News Pictorial.

Mr. Wallace had been in Germany making pictures with General von Hindenburg's army in East Prussia and Poland. It was decided to have him, after several months in Germany go to England and proceed to the western front with the allied armies. Wallace went to Holland and with A. F. Beach, an American newspaper correspondent, sailed for London. Off the Belgian coast a submarine of enormous size—larger than anyone had supposed the Germans had built them—bobbed out of the depths and a smiling, blond lieutenant of Grand Admiral von Tirpitz's submarine blockading squadron came on board. "A grand haul!" was the way this officer described it. "Pork, cheese, butter, beer, sauerkraut, eggs, Belgians and French."

MITCHELL LEWIS, REPORTER IN "MILLION DOLLAR MYSTERY"

Mitchell Lewis once caused a "kiddie" who viewed the "Million Dollar Mystery" in a New York City theatre to cry out: "Look out Jimmie, here comes that dang villun!" The remark afterward became a classic with movie news writers when they went shy on paragraphs. "Mitch," as he allows those he's friendly with to call him, was creeping up on Jim Cruze when Jim was playing Jim Norton, the newspaper reporter in the "Mystery," and just about the time that Lewis was to land on Jimmie, the kid yelled, so intense was the scene. Well, so good did Lewis do his work in the Thanhouser classic, that Howell Hansel, peer of directors at the local plant, sent for Mitchell to do "rough-neck" stuff in the "Twenty Million Dollar Mystery." Lewis is also a New New Yorker, first seeing the light of dawn at Syracuse, and although a veritable giant, 1894 found him worrying over his first stage experience with Palmer Cox's "Brownies." Success came, and with it engagements with Joe Jefferson, Lewis Morrison, all star cast in "Two Orphans;" with William Faversham, Lewis Waller in London and Princess Players in New York City. But the pictures got him. "Mitch" never won first prize in beauty contests, but he photographs well, his strong, virile, dramatic features, "getting the stuff over" on the screen. His first picture, made by the Rex Company, was the "White Red Man." He is an expert in Indian make-up parts. It is related that he showed one of his "stills" to an expert on Indian life and asked him if he knew the character. The expert viewed it some time. "I cannot place him, now, but he's a Sioux chief," said the expert. "Mitch" laughted and pointed out that it was himself. "Well, you're a wonder," was the reply from the dazed expert. His specialty is heavies with Indian stuff mixed in. He's been with Reliance and Rex, and has done some work with the Box Office Attractions in big feature productions. His eyes are brown, his hair black, he stands 6-1 in his stocking feet and weighs 210. He is unmarried, safe, sound and kind, and will stand without hitching. He has a good future in pictures, and, really, girls, he's not the villain that the screen makes him out to be. He graduated from Syracuse University.

He is now open to offers and can be addressed care the Screen Club, New York.

RALPH INCE PRODUCING "THE GODDESS" SERIAL

The Vitagraph Company is about ready to launch their new fifteen-part serial, "The Goddess," on which Director Ralph W. Ince has been working for the past two months. When "The Goddess" was in contemplation it was definitely decided by Messrs A. E. Smith and J. Stuart Blackton, heads of the Vitagraph Company, the first episode would not be released until six were ready, so there would be no break in the continuity of the releases. Director Ince has just turned in the negative for the first episode that will start the first part of the serial, which will have is initial showing about the first of May. "The Goddess," which, when completed, will be the greatest achievement of the Vitagraph Company, was written by Gouverneur Morris, and will be presented by Anita Stewart, Earle Williams and Paul Scardon, portraying the principal characters in every episode. Extreme care in photography, direction, scenic effects, individual and ensemble acting, powerful dramatic scenes, thrilling moments and sequence in the action of the story will characterize "The Goddess" and stamp it a Vitagraph masterpiece.

One of the secrets of success of Tom Forman of the Lasky forces has been his friendship with actors of experience. Tom is one of those fellows blessed with a nice disposition, who get along so well with men and women older than themselves. Tom owns to watching these veterans and to asking their advice, and what is more important—taking it. The result is, that although he is very young, he possesses ease and poise, and his acting is entirely natural. One of these friendships is with that fine actor, Theodore Roberts, who is much interested in young Forman.

WILLIAM N. SELIG WAS GIVEN A MEDAL BY POPE PIUS X

Was First to Make Long Historical Pictureplays of Worth —Has Worked for Educational Uplift of Motion Pictures, Financing Foreign Expeditions

William N. Selig, the motion picture manufacturer, whose many inventions aided in perfecting the film drama, is fifty-one years of age. One of his most impressive productions, "The Coming of Columbus," brought to him a medal from Pope Pius X. He was the first to make long historical photoplay-dramas, and was the first producer to introduce wild animals in dramatic action in photoplays. Mr. Selig was born in Chicago, March 14, 1864. In his youth he became interested in photography and he realized the value of the motion picture film in its earliest development. He made many innovations in the photographing processes necessary to secure effective films. He was among the pioneers entering into the manufacture of motion picture plays and established plants at Chicago, Los Angeles, and London. He financed the expeditions of Prof. Frederick Starr to Africa, Korea, Japan, and the Philippines, those of Dr. E. B. McDowell, to China, Africa and India, and that of Emmett O'Neill to the Amazon river.

Among the Spectacular Specials that have made Mr. Selig famous as the originator of elaborate multiple reel productions are: Cinderella, The Spoilers, The Adventures of Kathlyn, Your Girl and Mine, presented to the Illinois Suffragettes, The Ne-er-Do-Well, for which pictureplay a special company of players went to Panama, A Texas Steer, and many other great productions.

AT THE BALTIMORE EXHIBITORS' BALL

Bill Barry, Harry Myers, and Also King Baggot Lions of the Evening

(From a Staff Correspondent)

The Baltimore Exhibitors held their annual ball in this city April 10, at the Lyric hall. Many prominent photoplayers and film men made the journey to the affair; among them being King Baggot, Edwin August, Bill Barry, Harry Myers and Rosemary Theby and many others of note in the silent drama field.

The most conspicuous of the occasion were King Baggot, Harry Myers, Edwin August and the handsome Powers Machine Booster Bill Barry, who made a specialty of telling Baltimore exhibitors how much better his company's projection machine was over all others, and the way he handled said exhibitors showed his wonderful knowledge of salesmanship, for at least fifteen exhibitors were clustered around Bill at a time and all with their ears open to catch Bill's every word on the art of projection and why they should install a Power's above all other makes.

From the writers thinking the Powers Machine Company are due for some pretty good machine orders from Baltimore for every exhibitor that had a taste with Bill requested him to mail them a catalogue as soon as he got back to the big city.

King Baggot held his own with the movie fans of the fair city and must have signed a thousand autographs. Harry Myers went from here to Washington to complete some scenes he was making in both cities for a forthcoming feature for Universal.

FIRE NEAR THE SCREEN CLUB—MANAGER AND KING BAGGOT TO THE RESCUE

A fire that for a time looked threatening to the Screen club started in the opposite building in the rear of the club last Friday evening, and made it necessary for the manager, Billy Hannon, to call for the fire engines, who soon put short work of it. King Baggot and Manager Hannon borrowed the fire hose from the Columbia theatre, next door, and tried to put it out but it became so bad they thought it best to turn i na call for the fire department. All that was missing was the camera.

BLANCHE SWEET IN "STOLEN GOODS" ON MAY 24TH

May 24th is now positvely announced as the release date for the picturization of Blanche Sweet in "Stolen Goods," the new very dramatic photoproduction based on Margaret Turnbull's play of the same name.

FRANCIS X. BUSHMAN GOES WITH METRO FEATURES CORPORATION

Francis X. Bushman, the well-known Essanay star, has joined the Metro Feature Corporation of New York City, and will appear in feature productions for that company in the near future.

Not long ago this same player was offered a thousand dollars a week to play the lead in the "Exploits of Elaine" but turned it down. This may sound like an exaggerated statement but nevertheless it's a fact, the offer was made by the Whartons who are producing the feature serial.

INA CLAIRE TO BE A LASKY STAR FOR FIVE YEARS

Though "The Wild Goose Chase," the first photodrama in which Ina Claire is to appear under Lasky management, has not yet been released. Mr. Lasky and Mr. Samuel Goldfish are so absolutely delighted with the production which they have already seen in private, that they have exercised their option and have arranged for Miss Claire to begin work immediately upon her second production. Mr. Cecil B. De Mille, from the studios in California, confirms this opinion, and in fact the entire Lasky office is united in believing that one of the greatest photodramatic discoveries of the age has been made in the person of this young star.

The second subject chosen for Miss Claire is a picturization of Harold McGrath's famous novel "The Puppet Crown." Ever since the extraordinary success scored by Marguerite Clark in "The Goose Girl," the Lasky company has had in mind the picturization of another of McGrath's romantic novels, but the difficulty has been to find a star specially suited for that type of production. The Lasky company believes that Miss Claire will be an even greater success in "The PuppetCrown' 'than in "The Wild Goose Girl," although expectations for the first releases are most sanguine.

"THE NE'ER-DO-WELL" IS ABOUT READY FOR RELEASE

Favorites Who Appeared in "The Spoilers" Will Be Seen Again—Company Made a Journey to Canal Zone in Order to Obtain Proper Atmosphere

"The Ne'er-Do-Well," massive in film proportions and already looming as one of the most impressive and worthy features of 1915, is practically completed. Director Colin Campbell and his all-star Selig Company, have performed the final scenes after months of most arduous toil. From beginning to the last thrilling scene, expense piled high as the filming of the great Rex Beach novel made its imperious demands for special structures, an Irish village by the sea, many weeks in the Panama canal zone by the entire company and innumerable sets of peculiar and difficult design. But the last mile of negative has passed through the camera and the titanic task of cutting, titling and otherwise preparing the great volume of film is on. The date has not been decided upon for the release of this, another Selig masterpiece.

JESSE L. LASKY AND DAVID BELASCO TO PRESENT LAURA HOPE CREWS IN "THE FIGHTING HOPE" FOR THE SCREEN

Mr. Samuel Goldfish announces that the Lasky-Belasco release following "The Woman," will be Laura Hope Crews in the picturization of the famous Belasco modern dramatic hit, "The Fighting Hope," by Wm. J. Hurlbut.

"The Fighting Hope," it will be remembered by all theatregoers, scored a very exceptional hit when produced by Mr. Belasco at the Belasco Theatre, then known as the Stuyvesant. The drama concerns the life experiences of a noble woman, whose husband is sent to jail and who strives to fight for him and to believe in his innocence until the absolute bare facts of the case finally confront her.

It is rumored that Jacques Jaccard, now directing for the American Film Co., will return to his "old love," the Universal Co. and resume the direction of Jack Kerrigan.

Francelia Billington, the girl with the Mutual smile, has added a trained dog to her collection of pets and is having a special compartment built for her dog in her dressing room, so the animal can take his afternoon naps without disturbance when he is not out on location with Miss Billington.

STUART HOLMES JOINES NANCE O'NEILL COMPANY AS LEADING MAN

Stuart Holmes, that capable capital actor, who is rapidly approaching stardom through his excellent treatment of the roles entrusted him in several of the recently released Fox features, has been slated to depict the leading male role in support of Nance O'Neill, the American Bernhardt of the silent stage.

Considerable mystery lends itself to the piece through the fact that as yet the title or the nature of the story has not been divulged.

Frank Powell, whose recent releases from "The Valley of the Missing," has met with marked success throughout the country, will direct the new feature.

"CLUTCHING HAND" RECOGNIZED

At Chicago Theatre, Pathe "Heavy" Makes a Speech

Sheldon Lewis, the "Clutching Hand" in Pathe's "Exploits of Elaine," writes the Whartons that he saw the fourteenth episode which shows the master criminal's detection, at the Gold theatre in Chicago. The manager recognized him and announced from the stage that the "Clutching Hand" was there in person. The audience of a thousand people arose to their feet and demanded a speech. Mr. Lewis was escorted to the stage and made a neat little speech expressing his appreciation of the honor.

Mr. Lewis' great work in the fourteenth episode has been the cause of a flood of letters to Pathe from all over the country, couched in terms of the strongest praise. He is now playing a seven weeks' engagement in "Life" in the windy city.

PICTUREPLAY PROGRAM WEEK OF APRIL 26 ANNOUNCED BY SELIG

Noteworthy Program With Every Plot of Unusual Strength—"Honor of the Camp." "Voice of Eva." "At the Mask-Ball," Included in Releases

The Selig one-reel pictureplay program for the week of April 2nd is noteworthy. Following "Lonely Lovers," released Monday, April 26, a pictureplay, namely, "The Honor of the Camp," will be released Tuesday, April 27; "The Voice of Eva," released Wednesday, April 28; "At the Mask-Ball," released Friday, April 30; a Selig Jungle-Zoo wild animal story, released Saturday, May 1. Strong plots and clean-cut photography and acting signalize all of these releases.

RICHARD RIDGELY PRODUCING THE WRONG WOMAN FOR EDISON

Richard Ridgely, the capable Edison director, who recently produced the "Deadly Hate," is now hard at work on another three-part feature, "The Wrong Woman," featuring Mabel Trunnelle, the popular Edison star, in the stellar role. Mr. Ridgely has a number of fine films to his credit and his efforts are certainly appreciated by the fans and the exhibitors who are playing return dates on many of the special films directed by this capable producer.

"THE MAN WHO CAME BACK" TO BE FILMED BY VITAGRAPH

The Vitagraph Company has secured "The Man Who Came Back," an original story of the regeneration of a man, from Lionel Adams, and will put it in immediate production with a picked cast. Mr. Adams in writing his story has succeeded in conveying through suggestion, a tenseness that takes the place of the ordinary method of creating thrills, and, in contrast, reverts to an exceptionally thrilling fire scene in which a daring rescue adds realism. "The Man Who Came Back," will be a Broadway Star Feature in three parts, the principal character being enacted by Mr. Adams himself.

PATHE PRODUCERS SECURE FINE STUDIO SITE

Wharton, Inc., Get Big Property at Ithaca, N. Y.

The Pathe producers, Wharton, Inc., announce that tthey have leased with option of purchase, Renwick Park, a known lakeside resort at Ithaca, N.Y. The property has been used as an amusement resort for some years, and comprises 45 acres of land situated at the head of beautiful Cayuga Lake and lying between the lake and the city. A city trolley line runs into the park and furnishes excellent services.

A number of large buildings such as auditoriums, pavilions, etc., on the place need only a little remodelling to make them very well adapted to picture work. There are frontier settlement streets, log cabins,—all the locations necessary to western work, as well as a splendid 400 foot pier extending into the lake.

Equally beautiful locations would be difficult to find anywhere in the East. Winding streams, waterfalls, tiny lakes and a virgin forest of the most magficent trees are a few of the attractions. The park is widely known for the extraordinary number and variety of the birds to be found there. Louis Agassiz Fuertes, the well known ornitrologist, uses the place as his study ground so remarkably rich is it in bird life. It is said that at some time or other during the year every specie of bird known in North Eastern America visits the park.

Altogether the Whartons have secured a studio site which presents extraordinary attractions.

FLAMINGO COMEDIES TO BE RELEASED THROUGH WORLD FILM CORPORATION

The Flamingo Company have now completed their first two comedy productions for distribution through the World Film Corporation. They will specialize on a comedy series entitled "The Foats of Felix," in which appear the famous German comedian, Mr. Chas. A. Mason who appeared in Henry W. Savage's production "The Prince of Pilsen," and was a member of the well known vaudeville team of Mason and Mason. The third picture in this series will be "The Book Agent," a two reel production to be released on June 21st. All of the Flamingo comedies will be two or more reels in length and so will not conflict in any way with the World-Comedy Star pictures, which will always consist of but one reel. The Flamindo director is Mr. Chas. A. Murphy, who was with the Lubin Company for three years.

New York Notes

Frank Powell may soon head his own feature film company. Since his connection with the William Fox organization he has made some fine features among them being "A Fool There Was," which was received well by exhibitors throughout the country.

Knickerbocker Star Features are the latest to release on the General Film Program, featuring Willard Mack, the well known playwright and legitimate star. Robert Thornby will direct.

The Alliance Film Corporation are sending out notices to the press to the effect that there is no cause for worry in the matter of payment of bills continuing that they have ample capital to meet their requirements. It seems that some of the Alliance creditors have composed a body to bring suit for immediate payment of moneys due them from the company.

Word reaches here that some of the Kriterion players have not received their salaries now for two weeks. Just whether the report is true remains to be found out.

Bill Bailey is playing in the Edwin August Company in the United Films Program, the first release will be "The Natural Law," featuring Edwin August in the leading role. August is also directing these pictures.

Matt Moore has signed for another year with the Universal.

Jack Adolfi, the former Mutual director, is now in New York at the Imp studio directing Billy Garwood.

Bert Adler has been made studio manager of the Universal Coysville studio in New Jersey, where Billy Garwood will work.

Milton Lowenthal, the well-known motion picture writer and press representative for the Cosmos Feature Film Corporation of New York, announces the engagement by his company of the sterling actress, Helen Ware, who will appear in "The Price" in the very near future.

The style of the New York Clipper has been changed and after May 15th the paper will have a cover something on the style of the Saturday Evening Post, and about the same makeup. Harry Ennis edites the film section.

Film Releases of the Week

GENERAL FILM PROGRAM

Biograph

4—29. Fool's Gold, D. 1
4—30. His Poor Little Girl, C. D.—1
5— 1. A Double Winning, D. 1
5— 3. Toysof Destiny, D. 1
5— 4. Black Sheep, D. 2
5— 6. Master of the Sword, D. 1
5— 7. Masked Fate, C.-D. 1
5— 8. A Day's Adventure, D. 1

Edison

4—28. Count Macaroni, C. 1
4—30. Poisoned by Jealousy, D. 2
5— 1. His Convert, D. 1
5— 4. Cartoons in the Kitchen, C. 1
5— 5. Jack Kennard, Coward, D. 1
5— 7. With Bridges Burned, D. 3
5— 8. A Sad Dog's Story, D. 1

Essanay

4—28. The Fable of "A Night Given Over to Revelry," C. 1
4—29. The Undertaker's Uncle, W. C. 1
4—30. The Tie That Binds, D. 1
5— 1. Frauds, D. 3
5— 3. Sue, D. 1
5— 4. The Profligate, D. 3
5— 5. TheFable of "The Galloping Pilgrim Who Kept on Calloping," C. 1
5— 6. How Slippery Slim Saw the Show, W.-C. 1
5— 8. Thirty, D. 2

Kalem

4—28. The Tattooed Hand, D. 2
4—30. The Destroyer, D. 3
5— 1. The Box Car Trap, D. 1
5— 3. An Innocent Sinner, D. 3
5— 4. Ham's Easy Eats, C. 1
5— 5. Clairvoyant Swindlers, D. 2
5— 7. The Actress and the Cheese Hound, C. 1
5— 8. The Wild Engine, D. 1

Lubin

4—28. Her Father's Picture, D. 2
4—29. A Romance of the Navy, D. ..3
4—29. By the Sea (Chas. Chaplin).
4—30. When the Range Called, D. ..1
C., 1600; Animated Cartoon, 400 2
5— 3. No Other Way (Road O' Strife No. 5), D. 1
5— 4. The Twin Sister, C., and Curses! Jack Dalton, C. Split
5— 5. Who Violates the Law, D. 3
5— 6. Such Things Really Happen, D. 2
5— 7. The Spy's Sister, D. 1
5— 8. The Busy Bell Boy, C. 1

MINA

4—29. Bunks Bunked, C. 1
5— 6. Safety First, C. 1

Selig

Hearst-Selig News Pictorial

Issued every Monday and Thursday.

4—28. The Voice of Eva, D. 1
4—30. At the Mask-Ball, C. 1
5— 1. The Hand of Mahawee (Animal D.) 1
5— 3. The Reaping, D. 2
5— 4. An Arizona Wooing, W.-D. ..1
5— 5. Her Career, D. 1

Vitagraph

4—28. The Boarding House Feud, C..1
4—29. Strictly Neutral, C. 1
4—30. The Sort of Girl Who Came from Heaven, C. 1
5 1. A Pillar of Flame, D. 2
5— 3. Cutey's Sister, C. 1
5— 4. A Child of the North, D. 2
5— 5. A Lily in Bohemia, C. 1
5— 6. The Park Honeymooners—picturesque Romance 1
5— 7. The Vanishing Vault, C. 1
5— 8. The Breath of Araby, D. 3

MUTUAL FILM PROGRAM

American

4—28. Wife Wanted, C.-D. 1
5— 3. One Summer's Sequel, D. 2
5— 5. When Empty Hearts Are Filled, D. 1
5—10. The Altar of Ambition, D. 2
5—12. The Broken Window, D. 1

Beauty

5— 4. The Agreement, D. 1
5— 4. The Face Most Fair, C.-D. 1
5— 7. Dreams Realized, D. 1
5—11. Life's Sacrifice, D. 1
5—18. Naughty Henrietta, C.-D. 1

Broncho

4—28. The Renegade, D. 2
5— 5. The Spark from the Embers, D. 2
5—12. His Affianced Wife 2
5—19. The Operator at Big Sandy 2
5—26. Shorty's Trouble Sleep 2

DOMINO

4—29. A Power of the Street, D. 2
5— 6. The Man from Nowhere, D. ..2
5—13. The Shoal Light, D. 2
5—20. Her Alibi, D. 2
5—27. Hostage of the North, D. 2

Kay Bee

4—30. The Valley of Hate, D. 2
5— 7. The Kite, D. 2
5—14. The Human Octopus, D. 2
5—21. Bad Buck of Santa Ynez, D. ..2
5—28. Her Easter Hat, D. 2

Keystone

4—26. (Special) Gussle Rivals Jonah 2

Komic

5— 2. Ethel's Disguise (Bill No. 22), C. 1
5— 9. Flooey and Axel, C. 1

Majestic

4—27. Checkmate, D. 1
4—30. The Little Soldier Man, D. 1
5— 2. The Comeback, D. 2
5— 4. Her Grand parents, D. 1
5— 9. The Spell of the Popny, D. 2

Mutual Weekly

Issued every Thursday.

Reliance

4—26. The Open Door 1
4—28. The Buried Treasure 1
5— 1. The House of Bentley, D. 2
5— 3. The Missions of Morrison, D.1
5— 5. The Baby, D. 1
5— 8. The Old Shoemaker, D. 2
5— 7. The Strategist, C. 1
5— 8. Jungle-Zoo (Animal Drama)..1

Fallstaff, formerly Princess

4—30. The Movie Fans, C. 1
5— 7. A Scientific Mother, C. 1

Royal

5— 8. That Doggone Serenade, C. ..1

Thanhouser

4—27. Bianca Forgets, D. 2
5— 1. Their One Love, D. 1
5— 4. Monseiur Nickola Dupree, C.-D. 2
5— 9. Love and Money, D. 1

UNITED FILM SERVICE

Cameo

4—29. Can a Man Fool His Wife, C. 1 reel

Empress

4—30. Back to the Farm, C. 1 reel
5— 5. The Shop Nun, D. 2 reels

Features Ideal

5— 1. Beginning at the End, D.2 reels
5— 3. Avarice, D. 2 reels

Grandin

4—28. The Stolen Will, D. 2 reels

Luna

5— 6. Louisa's Battle with Cupid, C. 1 reel

Jupiter

3—28. Her Phoney Lovers, C. 1 reel

Lariat

5— 8. Told in the Rockies, D. 2 reels

Premier

5— 7. The Other Girl, D. 2 reels

Regent

4—17. In the Blood, D. 2

Starlight

4—29. Jealousy, C. 1 reel
5— 6. The Fortune Tellers, C. 1 reel

Superba

5— 4. The Trunk Mystery, C. 1 reel

United

5— 2. Love and Skates, C. 1 reel

UNIVERSAL PROGRAM

Animated Weekly

Issued Every Wednesday.

Big U

4—29. Courage, D. 1
5— 2. His Uncle's Ward, Com.-D. ... 2
5— 6. Roses and Thorns, D. 1
5— 9. The Master Rogues of Europe, D. 3

101 Bison

5— 1. Nabbed, D. 2
5— 8. The Blood of His Brother, D..2

Gold Seal

5— 4. TheFaith of Her Fathers, D..2

Imp

4—30. At the Banquet Table, D. 2
5— 3. The Blank Page, D. 1
5— 7. Tony, D. 1

Film Releases of the Week---*Continued*

Joker
5— 1. Si Perkins in the City of Delusion, C. 1
5— 3. She Winked, C., and A Trip to Cairo, E.....Split reel, 1
5— 8. The Runaway Auto, C., and Fighting the Hookworn, E..Split

Laemmle
4—28. A Prophet of the Hills, D. 2
5— .. Little Girl of the Attic, D....2
5— 9. The Toll of Youth, D. 1

L-Ko
4—28. Shaved in Mexico, C. 1
5— 5. Father Was Neutral, C.....1

Nestor
4—30. Her Friend, the Milkman, C...1
5— 4. Caught by a Thread, C.....1
5— 7. Almost a King, C. 2

Powers
5— 1. Tiny Hands, D. 1
5— 8. In the Hills Beyond, D. 1

Rex
4—29. Unlike Other Girls, D. 2
5— 6. Rene Haggard Journeys On, D. 2

Sterling
4—29. The Chef's Revenge, C.....1
5— 6. Counting Out the Count, C.....1

Victor
4—30. A Romance of Hawaii, D. 1
5— 3. For Cash, D. 2
5— 7. Father's Money, C. 1

Majestic
Ruy Blass.

Mutual Special
Mexican War Pictures.

New Majestic
Sapho.

N. Y. Motion Picture
The Wrath of the Gods.
Zu, Zu, the Band Leader.
The Battle of Gettysburg.

R. & M.
The Gangsters of New York.
The Battle of the Sexes.
The Floor Above.
The Dishonored Medal.
The Mountain Rat.
Home, Sweet Home.

Thanhouser
Moths.
Robin Hood.
A Legend of Provence.
Frou?Frou.
Joseph In the Land of Egypt.
Cardinal Richelieu's Ward.
Dope.

Cort Film Corporation
The Melting Pot.....5 reels

Cosmofotofilm Company
The Victoria Cross 3 parts
Incomparable Mistress Bellairs 4 parts
"1914" by "Rita" 2 parts
Liberty Hall (coming) 3 parts
Lil o' London (coming) 4 parts
The King's Minister (coming) ...3 parts
Two Little Britons (coming) 3 parts

FOX FILM CORPORATION
A Gilded Fool.....5 reels
Children of theGhetto.....5 reels
Celebrated Scandal (Betty Nansen) 5 reels
The Kreutzer Sonata 5 reels
The Nigger 5 reels
Anna Karenina (Betty Nansen)5 reels
Valley of the Missing.....5 reels
Clemenseau Case 5 reels

ITALA FILM COMPANY
Cabiria.
Treasure of the Louzats 4 parts
Jules Porel—Serpent 3 parts

GEORGE KLEINE ATTRACTIONS
The Naked Truth 5000
Julius Caesar 6000
Officer 666 5000
Du Barry 6 reels
Stop, Thief! 5 parts
The Woman Who Dared 5 parts
Who's Who in Society (coming) 3 parts
The Commuters (coming) 5 parts

Great Northern Film Company
Adventures of Gar El Hama....3 reels
The Fight for Fortune.....3 reels
A Deal with the Devil.....3 reels
Through the Enemy's Lines....4 reels
The Evangelist (W. Psilander)4 reels

LIFE PHOTO FILM CORPORATION
12—28. Springtime 5 parts
1 —11. The Avalanche 5 parts
A Modern Magdalen.

METRO PICTURES CORPORATION
The High Road (coming).
The Flaming Sword (coming)
Fighting Bob (coming).
The Shooting of Dan McGrew (coming.)
Cora.

Popular Plays and Players
Shadows of a Great City.
Heart of a Painted Woman.

B. A. Rolfe Photoplay, Inc.
Satan Sanderson.
The Cowboy and the Lady.

Tiffany Films Corporation
Heart of Maryland.

MUTUAL MASTER PICTURES
On the Night Stage (N. Y. M.).....5
Man and His Mate (Reliance).....4
Man's Prerogative (Reliance).....4
Captain Macklin (Majestic) 4
The Cup of Life (N. Y. Motion)....5
Child of God (Reliance).....4
Man's Prerogative (Reliance)..4 parts
Captain Macklin (Majestic).....4 parts
The Cup of Life (N.Y. Motion..5 parts
Child of God (Reliance).....4 parts
The Absentee (Majestic) 5 reels
The Victim (Majestic) 3 reels

PARAMOUNT PICTURES
Blazon Film Co. Reels
3— 4. "Rule G." 5

Bosworth
3— 8. Caprices of Kitty 4
3—11. Sunshine Molly
4—19. Captain Courtesy 5 reels

Famous Players
415. May Blossom 4 reels
4—26. Niobe 5 reels

FICTION PICTURES, INC.
The Spanish Jade. 5 parts
The Taming of Red Butte Western (coming) 5 parts

Jesse Lasky Company
4—22. Snobs 5
4—22. The Captive 5 reels

Morosco Photoplay Company
4—29. Help Wanted 5 reels

FICTION PICTURES, INC.
The Spanish Jade 5 parts

Picture Playhouse Film Co., Inc.
The Three Black Trumps.....4 parts
The Explosion of Fort B2.....5 pars
The Black Envelope 4 parts

PROHIBITION FILM CORPORATION
Prohibition 5 parts

VITAGRAPH-LUBIN-SELIG-ESSANY, INC.

Vitagraph
4—19. The Juggernaut 5 parts
5—17. Island of Regeneration...6 parts

Lubin
4—12. The Eagle's Nest 6 parts
5—10. The College Widow 6 parts

Selig
5— 3. The Carpet from Bagdad 5 parts
5—31. The Rosary 5 parts

Essanay
4—26. Graustark 6 parts
5—24. The Slim Princess 4 parts

WORLD FILM CORPORATION
The Seats of the Mighty.....6
The Pit 5
Wildfire 5
Old Dutch 5
Alias Jimmy Valentine 5
Money 6
What Happened to Jones.....5
The Coming of Perpetua 5

California Motion Picture Corp.
Mrs. Wiggs of the Cabbage Patch 5
Mignon 4
Lily of Poverty Flat (coming).....5

Flaming Films
Without Hope 4 reels
Puritan's Conscience 3
Sybil of the Film 3

Frohman Amusement Corporation
The Fairy and the Waif 5

Lederer
The Fight 5

Special Releases.
Your Girl and Mine.....7
The Adventures of a Boy Scout.....5
In the Land of the Head Hunters....
Salambo 6

World Comedy Stars
3—29. Housekeeping under Cover (Kathryn Osterman).
4— 5. The Magic Bottle (Tom Wise)
4—12. Opened by Mistake (R. Carle)

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